

The School Musician

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The Instrumental Magazine

January, 1946 X

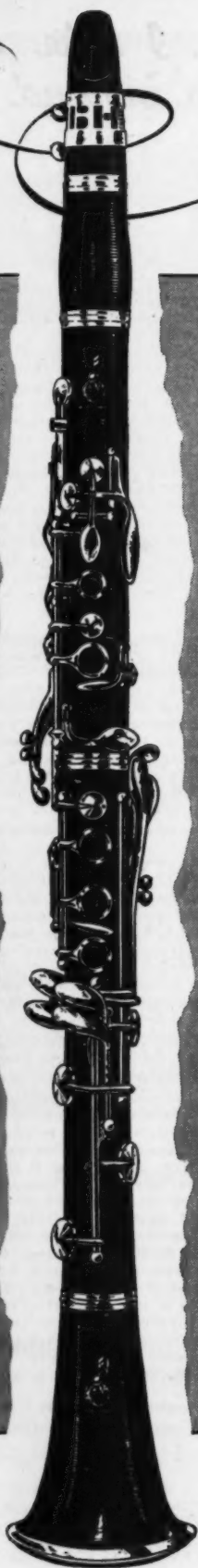
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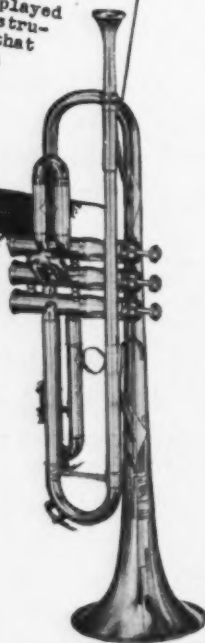
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August 11, 1945
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... I take my Pen in hand ...

My dear Bob: Your "I am Music" in the November issue of *THE SCHOOL MUSICIAN* (border and all considered) is, to my way of thinking, a masterpiece.

However, I should like to ask you what you mean when you add to that beautiful line "Song of the angels in the house of Good" this statement. "The snare and delusion of hell."

Maybe you have reference to the bugler in the lower picture who may be luring those warriors on to further death and destruction, or maybe like Carl Sandburg when asked by one of his admirers just what he meant when he said "The fog moves in on little cat feet, sits on its haunches overlooking the harbor, and then moves on." His reply to the question was "Well lady, I really don't know."

Upon second thought, I know you are more analytical, and truly, I'm looking forward to your reply to my question. I am going to frame this page for my studio but before displaying it I must know the answer to all conceivable questions that might be asked me concerning it. *Rez Elton Fair, Denver, Colorado.*

Glad you like the little item and hope your remarks are genuine because I am sending a reprint which is suitable for framing. The sentence you refer to is intended to express the two extreme uses of music. It has long been my contention that music is strictly a spiritual quality and a human means of praising God. I got this idea from the scriptural writings as the admonition appears frequently therein to lift up your voice or play an instrument in praise or acknowledgment of Him.

If this is true then there is only one kind of music and that is inspirational—that which elevates thought and brings it into contact with spiritual reality.

That which we call music but succeeds only in aggravating the carnal senses of lust can not really be music at all. Nevertheless it is commonly called music and it is that to which I refer in the phrase you feel inclined to take a poke at.

The work is not new, was first published anonymously in a small town newspaper and afterward revised and illustrated. Complete originality is not due me, for the same style of writing, "I am this" or "I am that" has been applied to other subjects. Also several "I am Music" manuscripts have been published and called to my attention since the first appearance of my own. The writers of all of these, regardless of when, had original ideas which they finely express. My writing differs from others because it holds to the spiritual or heavenly quality, origin and purpose of true music.

We have no brief with the "hot stuff,"—often referred to as "low down,"—which belongs to this mortal realm in which we mortals live, and is equally as temporary.

Here is another "I am Music" written some time ago by Allan C. Inman.

I AM MUSIC

I AM MUSIC, most ancient of ARTS.
I am more than ancient—I am ETERNAL.

(Please turn to page 6)

my

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The **School
Musician**

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

JANUARY, 1946

Volume 17, No. 4

C O N T E N T S

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SERVE**



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What is your Band or Orchestra doing to promote community appreciation of instrumental instruction in the schools? This movement needs publicity. Send your news, stories and pictures. Clinics, trips, dance bands, parents clubs—they all make news.

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Pen in Hand, Cont.

(Begins on page 4)

Even before life commenced upon this earth, I was here—in the winds and the waves.

When the first trees and flowers and grasses appeared, I was among them.

And when MAN came, I at once became the most delicate, the most subtle and the most powerful medium for the expression of Man's emotions. When men were little more than beasts, I influenced them for their good.

In all ages, I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to valorous deeds and soothed them in time of despair.

I have played a great part in the drama of life, whose end and purpose is the complete perfection of man's nature.

Through my influence human nature has been uplifted, sweetened and refined.

With the aid of men, I have become a Fine Art from Tubacian to Thomas Edison, a long line of brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms.

I have myriads of voices and instruments. I am in the hearts of all men, and on their tongues, in all lands and among all peoples: the ignorant and the unlettered know me, not less than the rich and the learned.

For I speak to all men, in a language that all understand. Even the deaf hear me, if they must listen to the voice of their own souls.

I am the food of love.

I have taught men gentleness and peace; and I have led them onward to heroic deeds.

I comfort the lonely, and I harmonize the discords of crowds.

I am a necessary luxury to all men.

I am music.

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Presenting—



Walter R. Olsen, Fremont, Nebraska

Walter R. Olsen is one man who can refute the popular saying that an expert is "a guy away from home." Mr. Olsen is very much at home in Fremont. In fact, he was born there and, except for a few years spent following the Muse about the country, has been there ever since.

And anyone in Fremont can tell you that Walt Olsen is very much of an expert, too. As director of the active music department of the senior high school, Mr. Olsen is responsible for the performances of a 95 piece concert band, a 72 piece marching band, and a 65 piece symphony orchestra, in addition to a great many other musical activities.

As organizer and director of the Fremont Community Symphony for five years, and more recently as conductor of the Fremont Symphonic Band, such noted soloists as Dr. Frank Simon and Percy Grainger have performed under his baton. His deep interest in the musical education field is reflected in his writings, which cover a broad range of topics and have appeared in the leading musical publications of the country.

Prominent among the items on Mr. Olsen's crowded agenda for this year are the direction of the All-State Band at the University of Nebraska which he will assume this summer for the fifth consecutive term, and, for the second summer, the direction of the band at the Western State Band Camp at Gunnison, Colorado.

A graduate of the Fremont High School and of the Midland College of Fremont, Mr. Olsen is married and has two children. Both are well on the way to following in their musical father's footsteps, and the Olsen home at times sounds like a rehearsal hall.

Yes, Walter Olsen didn't have to journey far to find success. He's doing fine right in his home town on the Great Plains—a native son of whom his mother state, Nebraska, can be justly proud.

*"They Are Making
America Musical"*

As the City Symphony Man sees the School HORNIST

By *Harry M. Jacobs*

● STUDENTS OF THE FRENCH HORN in areas away from cities where Symphony Orchestras are located, are at a definite and unfair disadvantage in obtaining correct and sound schooling. In smaller communities, rural districts, and even many large cities it is often impossible for the aspiring Hornist to find a teacher who knows how to hold a Horn correctly, much less play it so.

Many of these teachers may be fine Trumpet, Trombone, or Woodwind pedagogues, but to most of them the French Horn is, and will remain, a brass instrument "something on the order of the Trumpet, except that it has rotary valves."

It is not the student's fault when he has been taught to start the tone by dropping his tongue from the roof of his mouth or by puffing air between his lips to make them buzz, that the notes start with a "pfub" or "blurb."

Though it is not my purpose in this article to write a lesson on "How to Play the Horn," I would like to point out one example to show that a teacher's ability to teach Trumpet, Trombone, and other instruments does not necessarily qualify him to teach French Horn.

Assuming that the physical aspect of the Horn and its mouthpiece is familiar to you, I need only point out that the great proportionate depth of cup in the mouthpiece and the overall length of tubing in the instrument call for a different approach than other brasses.

I believe most boys at one time or another have improvised a telephone system with a long piece of pipe or



Mr. Jacobs is a member of the Chicago Symphony Orchestra, and assistant to Max Pottig, hornist, well known to School Musician readers.

garden hose. If the speaking tube was about twenty feet long, and you spoke to your friend at the other end, enunciating normally, your words were apt to reach him in a jumble, and you found after several "What did you say's" on his part, that it was necessary to over-enunciate and over-pronounce your words in order to make your speech reach the other end intelligibly. On the other hand, if the speaking tube were only three or four feet long, your partner would experience little difficulty in understanding your speaking normally.

In the above example, if we substitute a Horn for the longer tube and a trumpet for the shorter, you can see that there is a great deal of difference in articulation alone. Add to this the fact that the greater the

diameter of the tube the greater is the ease of articulation and *visa versa*; consider the small bore of the Horn and it becomes even more apparent.

The fault is not with the well-intentioned student, but with the teacher who has not thought it necessary or found time to learn the facts from proper authorities.

One of the most glaring examples of what I am trying to make clear occurred at a summer music camp where I was invited to conduct a seminar for school music teachers. One teacher, after informing me that she had been teaching Horn in her school for seven years and that she had recently purchased four new Horns for \$600, told me that she had been teaching her students to hold up the bell of the instrument with the right hand because she could not think of a better place to rest the Horn. She noticed for the first time that day, when I played, that I used my right hand "differently." I recall telling her that she could have saved the school system a great deal of money and achieved the same tonal effect in her orchestra if she had purchased \$40 Alto horns.

The Horn can be a valuable addition to any school music ensemble. It can contribute a sonorous and beautiful sound, unduplicated by any other instrument, or it can provide a coarse ugly sound and provide more missed notes and "clinkers" in your concerts than any other instrument. The results are largely up to the teacher, for certainly, even the finest talent will be wasted or spoiled without the proper foundation.

—but You Must Capture These
Eleven Fundamentals Before

Practice (REALLY) Makes Perfect

By *Irving Cheyette*

Director, Music Education Department
State Teachers College, Indiana, Pa.

● ALL OF US ARE FAMILIAR WITH THE OLD ADAGE that "Practice Makes Perfect." However, this is only a half truth, for practicing in itself does not necessarily imply that the right procedures, materials, attitudes, habits, skills, information, standards, ideals and appreciations are becoming a part of your behavior patterns, and functional usage. What we must have is purposeful and thoughtful practice so that what is learned is eventually mastered and functional as part of your equipment.

Let us examine some of the principles which underlie the techniques of performing on a musical instrument. Learning to play a musical instrument is learning a form of skilled movement. When learning any skill which requires repetition, a definite psychological procedure must be followed in order to insure the greatest success and satisfaction.

1. The learner must have a definite purpose in mind before he begins the acquisition of a habit. There must be a desire to learn to play the instrument. Desire usually leads to an interest in gratifying that desire, which in turn will lead to the expenditure of effort to acquire the necessary ability to achieve the satisfaction of that desire.

2. Before beginning to work, the student must be certain that he knows exactly what to do. Bad habits are often due to lack of knowledge as to how to proceed. Don't begin to play until you know key, meter, fingerings, rhythmic patterns and phrases. Single out difficult passages for pre-study vocally and work out some dexterity in terms of fingering or bowing, etcetera, before you try to play them.

3. A habit must be started correctly, and the student must use the correct form wherever and whenever

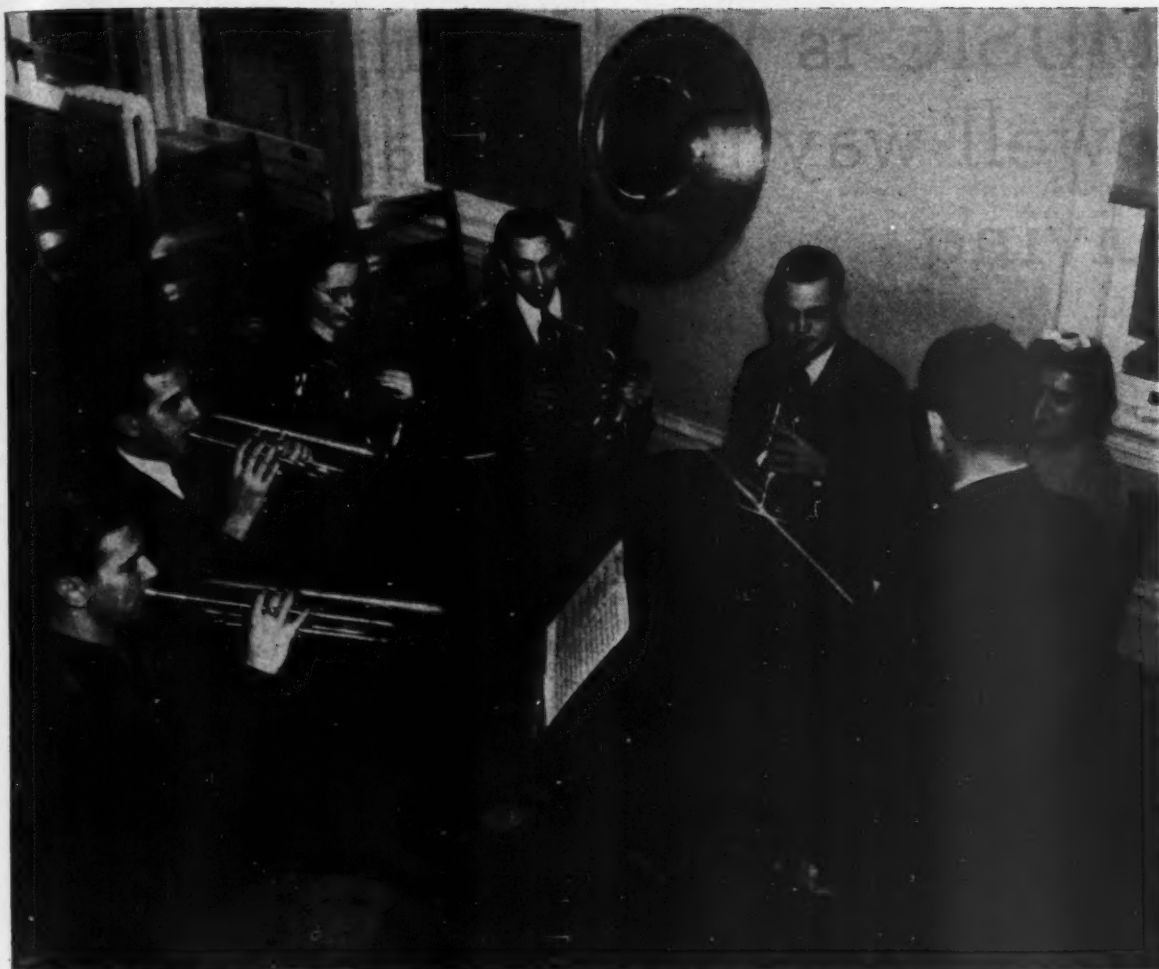
he plays, without permitting any deviation from the correct form. *Dr. Mursell has defined technique as the perfect coordination between an individual and an instrument. You must study the requirements of performance on the instrument, and work analytically at those requirements until you can achieve a finer synthesis, or performance of the whole work without breakdown in any one aspect. For example, on wind instruments we can analyze techniques in terms of embouchure, fingering, breath control and articulation. All performance involves the perfect coordination of all four aspects of these techniques. But in arranging our study, we can prepare materials which will develop each of these aspects in particular, with purposeful attention given to each one in turn. Then we would put them all together without thinking particularly in terms of each one in the performance of a musical composition.

4. All practice must be conducted with attention. Attention may be held through variations of the details of drill. Each time you repeat anything, try to improve some particular aspect of your performance. Don't repeat merely for the sake of repetition. Focus your thoughtful attention on improving fingering, better tone, more accurate reading of rhythms, finer dynamic interpretation, better phrasing, better attack or release, better breath control, firmer embouchure, cleaner articulation. Remember, it is thoughtful practice that makes perfect performance.

5. Test yourself frequently to see how well you have mastered something previously learned. We call this review. It's purpose is to keep skills alive and ready for use as well as to prepare us for more advanced work later in the game. Let your review work be spaced according to a time span based on the law of remembrance. You should review the same composition less frequently after mastery is achieved, with longer time spans between reviews. This will also serve to develop your ability to memorize. The first week you might review a work every day; the next week every other day; the third week every third day; the fourth week every fourth day, etc. In other words, distribute your practice time according to the law of decreasing the practice periods and increasing the interval of time between practice periods as skill increases on a given work. This will free your time properly for the acquisition of new skills, while maintaining mastery over the old skills.

6. See that there is definite use of the skills acquired at intervals in the course of your study. Just because you have once mastered a skill is no guaranty that it will always be ready for use. Occasional calls must be made upon it to keep it in mind.

7. Don't practice beyond the point of fatigue. If you are tired, your mind will not respond to the demands made upon it, and your muscles will not function properly. Therefore, space your practice periods not on a basis of the clock hour, but rather on the



The Author puts an Ensemble through an "Eleven Point" Practice Period.

basis of your ability to perform without fatigue setting in. Several periods of short duration are worth more than one long period since you return refreshed each time.

8. Provide variety of materials for study. Don't limit yourself merely to technical studies, or a piece. Your interest and effort will be sustained by as wide a variety of materials as you can provide. Therefore, practice technical studies, solos, chamber music, band and orchestra music, so that you become familiar with every type of style needed for proper performance.

9. Enrich your musical background and standards of performance. Music is an art of sound and you should acquire concepts of the finest tone quality and interpretation possible on your instrument. You can do this by listening to great performers on your instrument through radio, recordings, sound films and attendance

at concerts. Strive to emulate such performance. Listen to yourself all the time, and make every tone you produce have the full essence of beauty which you are capable of producing. If you think of good tone constantly you will be amazed at how soon you will be able to produce good tone.

10. Enrich your musical information and acquire all the necessary data relative to the background of the composers you are studying. It is amazing how much better you will play Mozart if you are aware of the influences in Mozart's life and times. Music is conceived only in the matrix of experience of a composer's life. If you are aware of the influences which affected a composer, you will play his music with so much more understanding of the demands of the musical score.

11. Seek criticism of your performance from experts whenever possible. If you have the opportunity of play-

ing for a fine performer on your instrument, you will frequently receive excellent pointers for improving your own performance. You may find such guidance right in your own school organizations from among advanced students.

In conclusion, may I suggest to you that music is a social art. Enrich your practice periods as often as possible by practicing with a better performer on duets or larger ensemble groups. You will have the stimulation afforded by the social group, become familiar with chamber music literature and techniques, enrich your home life and community life. Let's hope that this brief article may have given you some food for thought in respect to the question, "How Do You Practice."

* Psychology of Music, J. L. Mursell—W. W. Norton.

MUSIC is Wonderful, AND a Swell way to Make a Living

By *John Paul Jones*
 Director, Department of Music
 Northeastern State College
 Tahlequah, Oklahoma

The advantages of a broad education are readily accepted, but when that education points toward a definite goal there comes a thrill of joy and accomplishment beyond description. Fundamental subjects are necessary: learning our mother tongue, the use of numbers, and the political history of our country. All of these are necessary to ordinary living but there are other things which lift one above the common level. There are cultural advantages so necessary to a higher plane of living. These advantages are not

always recognized during the high school years and are questioned sometimes even when recognized. Present day living presents difficult problems and keen decisions are necessary if they are to be solved to advantage. Not the least of these problems is that of a satisfying use of vocational and leisure time.

Music in the high school affords an answer to this problem. Many students may become professional musicians; many, many more will become appreciative listeners through high

school music study. Some students place little value upon this music training except for trips or similar excursions. There is much more to be obtained than a mere satisfying of fancy.

High school music students are drawn together by a common interest; a bond which encourages happy friendships where disciplined emotions, which might otherwise run riot, may be controlled and shunted into channels of advantage to the student. Participation in school music groups offers an excellent proving ground, and affords an opportunity for decisions as to the future use of music.

Every young musician has, at some time in his career, questioned the possible outcome of his interest in music. Just what has the field of music to offer in the future life of the high school musician? Academically, the music learned in high school can be of advantage in college. The college or university band, orchestra or chamber groups afford an advanced playing level and a wider musical vision with the possibilities of music scholarships. The dance band and the possibility of radio work, assistantships in the music department, and part-time teaching when the student has reached such proficiency, are well worth attention.

So often it is impressed upon the high school student that the field of music is too limited. Nothing could be further from the truth. Look at the possibilities in music when thinking of your future. In every field in which music now plays a part there must be replacements. As the population increases there must be additional musicians to fill the increasing needs. Leisure time, as it becomes more and more a part of our lives, will have to be supplied with some kind of recreation, entertainment, and education, a



Mr. Jones begins a regular Column on "Drums" in this issue

The high school musician who chooses the field of professional music will encounter only two limitations: his own ability, and his will to do. To be successful in music the student must have no misconception of his own ability. His will to do must allow no alternative than to learn thoroughly the fundamentals of music both in theoretical subjects and in applied music with one object in view; not to become a musical star but to be completely imbued with the fundamentals of music, the only real basis for musical success.

great part of which will be music. Who is going to supply all this music need? You may rest assured that somebody will. It might as well be you! It can be if the possibilities and the attendant problems before you are carefully analyzed.

The possibilities for the young musician are greater now than ever before in our history, a statement quite contrary to that often heard. Twenty-five years ago in "the good old days" high school bands were few and far between compared to the present day. State and national contest-festivals, as we know them, had not yet come to life—only a few scattered contests were taking place for there was no wide-spread instrumental movement. Leisure time, what little there was, was occupied by the phonograph, the silent movie, and the wonderful one-tube (if any) radio! Vocationally, a few musicians were working in recording orchestras but these were usually recruited from the established bands of the time. Radio was a novelty and had not yet opened a field for the playing musician. The big vocational field was the movies which employed anything from a pianist or organist to an orchestra which, in very few large cities, reached symphonic proportions.

Today the picture is quite different. Dance bands, large and small, are everywhere. Civic orchestras are quite common, and while the talkie has almost eliminated the theatre musician it has opened a wide field in "Hollywood recordings." The radio has opened a tremendous musical field while still in its infancy, and television will widen that scope to an unbelievable limit. Recordings are hav-

ing the greatest sale in phonograph history, and recordings have to be made by playing musicians. Several new recording companies have recently been organized, and this in addition to the "big two" and several smaller well established companies.

Recordings, talkies, and the more Americanized symphonic organizations have opened a wonderful field for the composer and arranger who is talented along this line. Finally, the young musician may aspire to become a conductor of a large instrumental organization such as a symphonic orchestra or a large radio orchestra.

There is another profession open to the musical student who desires to enter the educational field, a field with multiple possibilities. Here the student may ultimately become a private

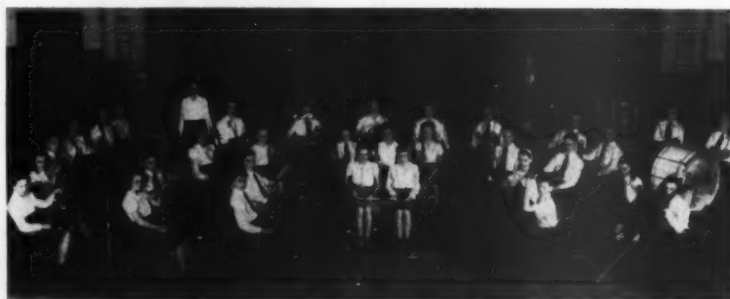
teacher, a band, orchestra or choral director, director of vocal or instrumental music in the high school, a music supervisor, college teacher of theory and music education, college band, orchestra or choral director, city music supervisor, or head of a college or university music department.

The high school musician who chooses the field of professional music will encounter only two limitations: his own ability, and his will to do. To be successful in music the student must have no misconception of his own ability. His will to do must allow no alternative than to learn thoroughly the fundamentals of music both in theoretical subjects and in applied music with one object in view: not to become a musical star but to be completely imbued with the fundamentals of music, the only real basis for musical success.

The high school music student may not wish to follow music as a vocation but then he does not have to forget music on the day of graduation. Not in the least! The entire life of the citizen in his community can be rich in musical experiences through the community band, orchestra, or smaller musical organizations, in family playing groups, church orchestras, local dance bands, and various other community musical groups. Living can be rich and happy in community musical participation.

With the will to work, the student choosing the music field during high school years will find no fault with the outcome whether the choice be for vocational purposes, for leisure time occupation, or both.

Remember, the demand for music is universal—continual and increasing in all fields, vocational, recreational, and educational. Are you going to be one who furnishes it?



This is the West Lafayette, Indiana Grade School Orchestra that appeared before the Music Section of the State Teachers' Association at Indianapolis in October. The group of thirty-three boys and girls from the fourth to the eighth grade, inclusive, is one of the few grade school orchestras in the state. Music Educators who heard them play commented with such appraisals as: "most outstanding"—"the finest grade orchestra I ever heard," and "they played with more precision and better intonation than many high school orchestras". The group is directed by the instrumental supervisor, Marshall Howenstein.

How "the Boy Wonder" Cornetist Became One of the World's Greatest Musicians

Herman Bellstedt

By *Curtis H. Larkin*

● THIS IS THE BRIEF STORY of one of the musical world's most colorful and noted bandmasters, cornetists, composers and arrangers. As a boy, I well remember that my father used to speak in glowing terms of Herman Bellstedt who was known as one of the foremost artists of the day. Quoting Dr. Frank Simon (Bellstedt's famous pupil): "Mr. Bellstedt was an original member of the Cincinnati Symphony Orchestra under Theodore Thomas, and during his lifetime he was the outstanding musical figure in Cincinnati." (My dad was born and raised in that city.)

Herman Bellstedt was born in Bremen, Germany, on February 21, 1858, and when he was barely 9 years of age, his family migrated to America. His father, a musician, soon discovered that young Herman showed a natural inclination toward music, and gave him a splendid elementary training. In 1872, the family moved to Cincinnati, Ohio, which remained Herman's home city until he died. His first real professional tutor was Mylius Wiegand, who was amazed by the rapid progress of his persevering pupil.

On May 10, 1872, young Bellstedt played his first solo before the public, being billed as the "Boy Wonder Cornetist." This performance attracted the attention of the professional leaders of the day and he soon was busy accepting engagements with Cincinnati's finest musical organizations. After playing 2nd cornet for only two months with the orchestra at the Arctic Gardens, Herman was promoted to 1st cornet.

In 1874, Bellstedt became solo cornetist of the famed Cincinnati Orchestra Reed Band, under the direction of Michael Brand who was recognized as one of the leading conductors in the United States. The 16-year-old Herman held this position for 5 consecutive years with unflinching success.

In 1879, the youthful prodigy was engaged as soloist with the Red Hussar Band at West Brighton Beach, Coney Island, New York. It was here that Bellstedt's fame really commenced. His already enviable reputa-

tion gained much headway as his own brilliant cornet compositions enchanted thousands of visitors who attended that well known, popular resort from all over the country. In 1883, Bellstedt returned to Brighton Beach with the Cincinnati Orchestra Reed Band for the entire season.

In 1889, P. S. Gilmore sent for Bellstedt to act as first-chair assistant to

the noted Benjamin C. Bent. As soloist at Manhattan Beach, N. Y., at the annual St. Louis Expositions, and on the band's regular nation-wide tours, Herman easily became a national favorite among the foremost cornet virtuosos of those days. And with such artists as Jules Levy, John Hazel, William Paris Chambers and "Ben" Bent, Herman performed amidst plenty



Mr. Bellstedt

As solo
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Herbert L. Clark (Sousa's right)
Walter B. Rogers (Sousa's left). Her-
man Bellstedt (in the rear on Roger's
left) (Seen looking toward the left
as you face the photo).

of top-notch competition.

In 1892, the Bellstedt-Ballenburg Band was organized; Herman himself was its conductor and featured soloist. This band filled many highly successful engagements of musical importance which served to enhance Herman's already widespread reputation. During these years he also took time out to play 1st trumpet in such large symphony orchestras as were led by such distinguished conductors as Theodore Thomas, Van der Stucken, Schradieck, and others equally famous.

In 1904, Bellstedt was summoned by Sousa to sit beside the two eminent, cornet stars, Herbert L. Clarke and Walter B. Rogers. Shortly after the St. Louis World's Fair of 1904, Rogers left the band to become Musical Director of the Victor Talking Machine Company at Camden, N. J. Then it was that Herman shared honors in solo playing with the immortal "Bert" Clarke on tours throughout the United States and Canada, and also during the band's triumphal European Tour in 1905.

Quoting Dr. Simon: "Volumes could be written about Herman Bellstedt's active career. His personality was interesting and entertaining, and one could sit for hours listening to his humorous anecdotes and bright witticisms. He was a man of great energy and was always doing something. Dr. Clarke relates that during the tour

of the provincial towns of England, hotel accommodations were most inadequate. Undaunted by poor lighting and heating facilities, Bellstedt would stand up by a high mantelpiece with his heavy overcoat on, writing music with the aid of the bad light of a short candle. This incident is typical of the industry and perseverance of the man, and it is no wonder that his genius bore fruit."

In 1906, Herman joined "Fred" Innes as principal soloist and assistant leader. In 1909, he was called West to conduct the Denver (Colorado) Municipal Band, where he remained for 3 years. During that time he succeeded in developing one of the finest municipal organizations on the entire continent.

In 1913, the Cincinnati Conservatory of Music induced Bellstedt to return to Cincinnati to assume the position as professor of wind instruments in that famous institution. This type of life appealed to the great musician, and during this period he found his greatest opportunities to expand his composing and arranging activities, in which he justly took much pride.

Again quoting Dr. Simon: "His cornet solos are musical gems of individu-

alistic style and charm, and his humorous compositions are inimitable. As an arranger for band, he showed excellent taste, and he was without a peer in this field. Many of the numbers of symphonic proportions played by the Sousa Band were arrangements of Mr. Bellstedt, and for many years a Sousa program would have seemed incomplete minus one of his humorous hits. Mr. Sousa himself frequently spoke in glowing terms of the ability and musical judgment of Herman Bellstedt."

Bellstedt seldom had an equal as a practical, thorough arranger of band and orchestra music. His humorous parodies on popular tunes are all masterpieces. Sousa's Band played many of these as encores for years. Among them we can name: "Comin' Thru the Rye," "My Wife's Gone to the Country," "Waiting at the Church," "Has Anybody Here Seen Kelly," "Blue Bell," "Get Out and Get Under," and "Good-Bye, Girls." These all featured solos for each section of the various instruments.

As an artist Bellstedt had few peers. As an arranger he was tops. His solos for ambitious cornetists are the works of a master and will be played for all time. Few living today, or in the past, or in the days to come, will ever surpass or even approach him. He was a composer and a conductor and a

(Please turn to page 38)

Try This Simple Device to Amplify Your String Basses

By Marshall Howenstein

Director of Instrumental Music
West Lafayette, Indiana

● **BEFORE THE DAYS** of the sound movies and the radio the song publishers used to print a line or two of a new song on the back cover of a popular number and head it with "Try this on your piano." Following the same trend of thought I will start this article by addressing my opening remarks directly to the orchestra and band leader and say: "Mr. Director, try this on your string bass section." Before your very ears and like magic your basses will literally come to life and the results will be so astounding that, when played in the normal way again, the instruments will sound thin and without color.

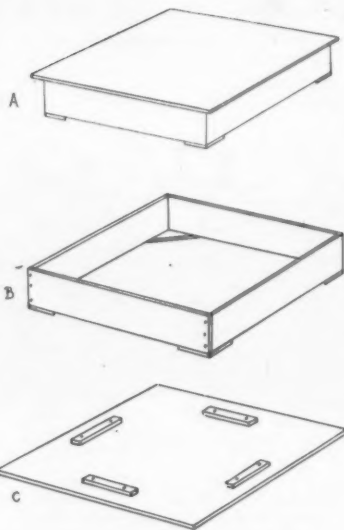
Like most discoveries this came about one day by accident. At an ensemble rehearsal I lifted a bass up on my podium to demonstrate a passage. When I drew the bow across the strings I was so astonished at the extra resonance of the instrument and the sub-tones that were built up that I couldn't realize at first just what was happening. I decided to do some experimenting, and the plans I am passing on to you directors in this article are the culmination of my findings so far.

I have called it a tone resonator because that is exactly what it is. The idea is as old as the world, and I am not at all sure that it has not been tried before in bringing out the under tones of the basses, but the secret of the resonator that I have constructed lies in the way it is built. Although I have not made exhaustive tests with materials, shapes and dimensions, the plans I give you at this time actually work and any woodshop department can make the resonator in a short time and with little cost.

In operation the player stands on the resonator with his feet placed slightly in from each of two sides and with the opposite corner directly in front of him. This will bring the end pin of the bass a little off dead center of the board as he stands on it.

Diagram A shows the completed platform or resonator.

Diagram B illustrates the box-like frame. It is constructed of 10 x 3/4 inch white pine boards and fastened together with screws. The diagonal corner pieces are 3/4 inch plywood and they are nailed to the bottom of the



frame. These reinforce the frame and also elevate it slightly from the floor. This is important. The frame is 36 inches square and is made from two lengths of board 36 inches long and two lengths 34 1/2 inches long.

Diagram C shows the one-piece top which is half inch plywood and meas-

ures 38 inches square. In this drawing the top is upside down in order to show how the four cleats of one inch blocks are fastened in such a manner that when placed over the frame they rest securely against it from the inside and keep the top in place. This makes it easy to dismantle the resonator and lighter to move around.

It is important that the top be all ONE PIECE. I used plywood, but you might find something better and even cheaper. It must be strong enough to support the weight of the player and instrument.

When the resonator is completed you may stain it to suit your taste. I would not paint it, as paint might affect its resonance.

In conclusion, I wish to say that your bass players will be delighted with the increased resonance of their instruments. They will be better able to hear their own tones through a large orchestra or band since the vibrations will be carried through their body, and you as the director will hear a foundation from your basses you have never heard before.

The writer would be interested in hearing from you if your results turn out to be as successful as his.



Instrumental music instruction is no plaything in the Hastings, Nebraska school system. Students are started on clarinet, cornet, violin, and drums in the fifth grade, and really know their notes when they reach Junior band and orchestra pictured above. These juniors play class C and D concert music, get class instruction on all instruments. When they reach senior groups instruction is sectional. Lloyd Perry has been performing this wonderful job for six years, Marianne Hoyt is the band reporter.

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Bond Today!

School Music News

Section of The School Musician

Music for
Your Public

VOL. 17, NO. 4

JANUARY, 1946

PAGE 15

New England Assn. Points to Gala '46 Festivals

Newport, R.I.—The New England States are rallying to make this Victory Year one to be remembered in the annals of music. Fresh evidence of this intention was given recently in the New England Music Festival Association's monthly bulletin, which announced two highlights of the 1946 season.

The first of these events is the Festival Concert, which will be held in New Britain, Conn., from March 20 to 23—the first such event in New England since 1942. As host chairman for the concert, Frederick Mirilani, director of music at New Britain, is arranging a truly interesting and entertaining program.

And on May 24 and 25 Gloucester, Mass., rolls out the Welcome mat for the New England Music Festival, a banner event which is expected to attract over 6,000 students. Association Secretary John E. Merker of Newport notes that interest in school music is definitely on the upswing "back East," and a successful Spring Festival should lend added impetus to an already growing trend.

Minn. Educators to Meet in Minneapolis Feb. 8-9

Minneapolis, Minn.—"It's been a long, long time" will be the theme at the Minnesota Music Educators Association Clinic on February 8th and 9th at the University of Minnesota. A stimulating two-day program has been planned for this, the first full-scale Minnesota clinic since 1940. Headed by President Paul O. Heltne, the planning committee has programmed events and discussions of interest to every Gopher State educator and student in the musical field.

McAllen High School Band Sparks Texas Victory Loan

McAllen, Texas.—The very active McAllen High School Band, under the direction of music supervisor Gene A. Braught, is having an outstanding, though strenuous, season with appearances at social, civic and athletic events to their credit. The band contributed to the success of the Victory Loan drive, and recently appeared at the Pigskin Music Jubilee at Harlingen, along with other school bands from the Rio Grande Valley.

The band was recently granted a charter to the National Band, Orchestra, and Choral Honor Society, and has elected officers for the year as follows: Margaret Glendenning, President; Jean Wilson, Vice President; Cathie Schinko, Secretary; Dorothy Tharp, Treasurer.

Indiana U. Announces High School Music Aids

Bloomington, Indiana.—High school bandmasters and music teachers in Indiana should be especially interested to learn of a new program just announced by the School of Music and Extension Division of Indiana University. The objective of the program will be the stimulation of music appreciation and interest throughout the State, and it will work through the media of high school music activities.

Headed by Dr. C. Lawrence Kingsbury, Indiana U. music faculty member and former high school music supervisor in Wheeling, W. Va., the program will include assistance to the University's state-wide extension system in promoting music activities. Also planned are music clinics, visitations to high schools, and the booking of campus musical programs in the high schools.

Tenth Annual Nebraska Clinic Great Success

Fremont, Nebraska.—Musicians, educators, and students thronged to Fremont from November 29th to Dec. 1st for the Tenth Annual Clinic of the Nebraska Music Educators Association. All who were in attendance pronounced the clinic both instructive and entertaining and an outstanding success.

The band, orchestral, and choral groups began intensive rehearsals on opening day under the capable batons of James Robertson of Springfield, Mo., bandmaster, Robert L. Landers of Denver, Colo., orchestral director, and Alex Zimmermann of Joliet, Ill., choral director, and in their final concert on Saturday night brought the conference to a spectacular close. Over four hundred and fifty musicians and singers participated in the concert, which also featured a baton-twirling demonstration by George Rhoades of Kansas City and a selected group of student twirlers.

Sioux Falls, South Dakota.—Eva Kittelson has reason to be proud of her fine group of 80 musicians who play with the ease and confidence of professionals. Miss Kittelson's group has certainly attained all that is essential to make up a truly top-notch school orchestra.

"New Instruments Soon," Wisconsin Co. Promises

Elkhorn, Wis.—Good news for bandmasters, musicians, and students who have been looking forward to replacing war-worn instruments during 1946 was reported recently by the Frank Holton Band Instrument Co. of this city. According to Elliott Kehl, executive vice president of the company, government obligations have been fulfilled and the plant has a green light on the highway to reconversion. Here's hoping Holton & Co.'s optimism is felt by the industry at large!

U. of Alabama Welcomes State Festival in March

Birmingham, Ala.—The University of Alabama, alma mater of the powerful Crimson Tide football teams, will serve as host to the Alabama High School Music Festival on the 1st and 2nd of March. Eugene C. Jordan, Birmingham bandmaster and president of the organization, states that interest in the event is great this year, and that the festival, drawing band, choral and orchestral musicians from the entire state, bids fair to set an all-time attendance record. University facilities are said to be ideal for an event of this kind, and a truly worthwhile educational program is planned, with out-of-state directors participating as guests.

The band and chorus chairmanships for the festival are held by Claude Dahmer and Lewis Stookey respectively, both of Murphy High School, Mobile, while Alfred Mayer of Phillips High School, Birmingham, will serve as orchestra chairman.



The Matthew Fontaine Maury High School Band of Norfolk, Va. in an "M" at the annual Thanksgiving Game between Maury and Granby High Schools, also of Norfolk. There was an attendance of 18,000 at this game. Besides playing for the home games, Director Sidney Berg played for the William & Mary-U of Virginia and U. of Virginia vs. North Carolina State. Officers of the band this year are, Steve Gaston—Student Director, Tom Maddock—Equipment Manager, Howard Simmons—Librarian.

School Music NEWS from N. Y.

By Frederic Fay Swift
Ilion, New York

N. Y. Executive Committee Meets to Plan Busy and Varied Schedule for 1946

Confronted by a program of planning for the largest state participation ever to be set up in the East, the Officers and members of the Executive Committee of the New York State School Music Association will gather at Hotel Syracuse, Syracuse, New York on December 28-29 to work out details for the 1946 activities.

Ethics, Good Will Keynote School-Union Get-Together

For the sixth consecutive year, the New York State Federation of Musicians and the New York State School Music Association renewed its Code of Ethics defining the activities of each and pledging that the spirit of amity may continue between these groups.

For several years legislation was sought which would define and limit the appearance of school instrumental music groups. Each time these bills were "lost in committee." It was finally decided to invite the executive committees of these two organizations to meet and discuss together the problems. As a result, a Code of Ethics was drawn up, signed by the respective officers and this Code has been in operation since. While there are occasionally a few infractions of the Code, the spirit of good will has continued to exist between the groups and never, in the six years, have there been any occasions to reprimand any members of either organizations for breaking the spirit of the Code.

World Festival Postponed

In the December issue of The SCHOOL MUSICIAN we announced plans for a World Festival of Music to be held in Montreal in 1947. On December 12 we received a letter from Dr. Irving Cooper, Supervisor of Music in that city, stating that due to a reorganization of Montreal School Board, it has been considered necessary to postpone the plans indefinitely. It is believed that some city within our own country may be interested in such a program.

Colgate University Chorus and the Hamilton Community Choir united to give a complete performance of the Messiah on December 14th. Ninety voices were heard in the choir. The soloists were: Natalie Hall Rowe—Soprano; Mary Van Kirk—Contralto; Lucius Metz—Tenor; and Edwin Stefee—Baritone. The conductor was Gay Hylander Rockwood.

A Judge's Job We'd Likel

With Joel Dolven of Albany as adjudicator, a Majorette Twirling Festival was held at Hyde Park on November 2nd with several students enrolled from four schools in this area. G. Russell Lozier was chairman of the program.

Festivals Attract Thousands

Highlighting the agenda will be plans for the spring Festivals which this year will enroll more than forty thousand boys and girls. Some members favor eight or nine Sectional Finals with multiple critics at each program. Others prefer a series of fifteen area programs followed by Three Large State Finals. Because of the thousands of students eligible, it is quite impossible for one city to house a single State Finals, although some directors favor such a program.

Bids have already been received from eleven communities for Sectional Finals programs. These are: Fredonia, Lancaster, Owego, Olean, Ilion, Port Byron, Hudson, Mexico, Lowville, Nyack, New Rochelle, and one to be received from Long Island.

If one program is sponsored, it will be possible to schedule all of the Sectional Finals in May. If each organization is required to participate in two programs, the preliminary or sectional events will have to be held in March and April with the Finals in May.

Membership Fees Discussed

Also to be considered is the question of membership fees both of individual directors and schools. New York State has the highest director membership fee in the country which prevents some directors from affiliating with the state as well as the Music Educators National Conference.

The election of official delegates to the Cleveland meeting of the MENC will also be included in the agenda.

The NYSSMA executive committee is composed of sixteen officers and committee members, representing every area of the state. President Elvin L. Freeman will preside.

N. Y. Woman Director Now Army Warrant Officer

According to a release from Fort Mason, California, Warrant Officer Mary N. Waterman of Homer, New York has been given the directorship of the San Francisco Port of Embarkation, 400th Army Service Forces Band.

This is a most unusual honor as Miss Waterman is one of four women to be rated Warrant Officers.

She is a graduate of Potsdam State Teachers College and is a member of the New York State School Music Association.

Congratulations to "Miss" Waterman, on her new appointment.

G. Frank Lapham, asst. supervisor of music in the Syracuse Public Schools has been appointed Supervisor following the resignation of Elizabeth V. Beach. Miss Beach retired on November 1st following 24 years of service in the Syracuse Schools.

NEW YORK STATE NOTES

Due to the epidemic of grippe, several New York Schools postponed their Christmas programs until the first week in January. As many as forty percent of some schools were absent because of illness.

Composed of several returning veterans, the Ithaca College Band, directed by Prof. Walter Beeler, presented its first concert of the current semester on November 25th. The band is well known to national audiences through its network broadcasts of a few years ago.

Announcement has been made of the 18th Season at the Ernest Williams Music Camp, Saugerties, on July 1st. The camp will continue for six weeks and will have a resident faculty of 22 members this year. Students from ten states attended last year.

Delaware County Festival

Delaware County conducted a Music Festival in Delhi Central School with fourteen schools participating before a capacity audience. Stanley P. Trusselle was the chairman. The guest conductors were: George Christopher, Port Washington-Band; Charees Budesheim, Clinton-Orchestra; and Elin Jorgensen, State Teachers College, Oneonta—Choir.

The Potsdam State Teachers College presented a Christmas Festival of Music on December 16th with Mlle. Nadia Boulanger as guest conductor. The program opened with Mozart's G. Minor played by the College Symphony under Dr. Samuel Spurbek. The Crane Chorus, directed by Helen Hosmer, Mlle. Boulanger conducted Faure's Requiem with Jeanne Franklin, soprano, and Ralph Wakefield, baritone, soloists.

The last of the Sectional All State Concerts was presented at Riverhead, L. I., with one of the finest organizations heard this year. Cornelius D. Gall, chairman, reported a capacity audience as well as many music educators who attended the Conference as well as the Concert. The guest conductors were: Ole Windstad, famed Norwegian composer and conductor—Orchestra; Domenico Savino, New York Composer — Band; and Leonard Stine, Kingston—Choir. President Freeman represented the NYSSMA and spoke at the Conference session.

Choirs Joins in "Messiah"

The Little Falls Symphony Orchestra, directed by Leon M. Dussault, presented a Christmas Concert on December 9 before an audience of eleven hundred people. The high light of the program was the appearance of the combined high school choirs of Herkimer and Little Falls in the singing of selections from the Messiah. The choir of 200 voices was directed by Louise M. Herzberger while Carl Des Champs directed the orchestra during the Handel portion of the program.

This orchestra is rather unique in that more than half of its members are recruited from music departments of high schools in Central New York. Some of the solo chairs are even being played by high school students.

Clinic Band, Banquet and Orchestra of the Nebraska Event held in Fremont



Here are three pictures, not too good from the standpoint of clarity but extremely important in their proof of the enthusiasm and wide participation in instrumental music subjects in Nebraska schools. The pictures show the Nebraska State Clinic held at Fremont, in session. Top is the clinic Band, center, a few of the State Music Educators in attendance, many left out by the inadequacy of the camera and below the Clinic Orchestra. W. Olsen of Fremont sent us these pictures which we are glad to have the opportunity to publish. Remember *THE SCHOOL MUSICIAN* is the only magazine interested in publishing announcements and news of state and local instrumental clinics, contests and affairs. Give us this opportunity to cooperate with you.

White Christmas for Vets

Monon, Indiana.—A "White Christmas" for hospitalized veterans was the Yuletide project of the Monon Music Department under the direction of Mr. Harold Luhman. A concert given by the high school band and glee club and sponsored by the American Legion provided funds for Christmas presents for wounded G.I.s.

Accordionists Attention!

Aurora, Ill.—Accordionists have found a champion at last! The National Accordion Band Association, Inc., headed by Ray E. Bannon of Kewanee, Ill., has as its aim the advancement of the accordion as a band and solo instrument. Members, which include artists, teachers, directors, and dealers, find the organization a profit-

able clearing-house for ideas, plans and methods. Interested parties may write for further information to Anna Largent, 213 Williams St., Aurora, Ill. Miss Largent is Secretary-Treasurer of the organization and herself an enthusiastic accordion band director.

NEWS From the Magnolia State

By Brother Romuald
Bay St Louis, Mississippi

Color, Music Highlight Miss. State Band Clinic —But, Oh! That Rain!

The ninth annual State Band Clinic sponsored by the Mississippi Band and Orchestra Directors Association was held at Mississippi Southern College, Hattiesburg. There were 250 student musicians making up the three bands that supplied the main activities of the clinic.

Mr. Roy M. Martin, Director of the Greenwood High School Band, was chairman of the clinic. Mr. Josef Oszusick, Director of the Hattiesburg High School Band, was in charge of the local details. Mr. Oszusick was assisted by the Hattiesburg Chamber of Commerce, Mississippi Southern College personnel, The Hattiesburg School Band Auxiliaries, the City of Hattiesburg and the Hattiesburg High School Band.

Each band rehearsed six hours a day. The Concert Band and the Reading Band were under the directorship of Mr. Joe Barry Mullins of Fair Park High School, Shreveport, La. and Mr. Raymond Brandon of Texarkana, Arkansas. Mr. J. Stanley Arnold of Gulfport, Miss. and Mr. Marlon Carpenter of Biloxi, Miss., drilled the 90 piece Marching Band. Unfortunately, old man Pluvius visited us every day and the program scheduled for the marching band had to be canceled.

Better than 125 of the clinic students entered the solo and ensembles contest. This was the first time that a solo and ensembles contest was made part of the clinic program.

Housing Shortage Hampers Return of State Contest

Word has been received from the secretary of the Executive Committee of the Mississippi High School Music Association that everything possible is being done to bring back the annual state band contest in Jackson as was the case before the war. Mississippi has not cancelled the annual band contest during the war. Every year it was possible to devise some emergency plan by which school bands could compete on the same basis as pre-war contests; the only difference being that the band did not travel but the judges did instead, visiting every town in which a school band was registered for the contest. Of course, this was rather expensive, but the finances were raised some way or other and no one missed it. It seems that the only "hitch" at present for having the contest in Jackson is the housing facilities. Soldiers are moving out but it seems that the people are not; good business for the Chamber of Commerce and the citizens but—oh! my!—"It don't look no good for Mary Flute, Johnny Trumpet, etc."

Josef Oszusick Chosen To Head Director's Assn.

Sixty band directors assembled during the Band Clinic for the business meeting. The election of officers took place at this meeting, and resulted in the following be-

ing elected; Mr. Josef Oszusick, President; Mr. G. F. "Pat" Rooney, Vice President; Mr. J. Stanley Arnold, second Vice President and Mr. Henry Schultz, Secretary and Treasurer. Newly elected officers take office on June 1.

Mr. Beers to Yazoo City

Yazoo City.—Mr. Stanley C. Beers has accepted the directorship of the Yazoo City High School Band. He succeeds Mr. James Neeld who, to the regret of the students, resigned in order to devote all of his time to his instrument repair business. Mr. Beers is comparatively a young man, a hard worker, very talented for band work and therefore, should shape up his forty-five musicians into a good band organization. The band is now working on a program which will be given in the near future. Some of the selections will include, "Introduction to Act 111 (Lohengrin)" by Wagner, "Poet and Peasant," by Suppe and Selections from the "Merry Widow" by Lehar.

Clinic Hoodoos A'plenty —But Show Goes On

"It never rains but it pours" was very true literally and figuratively for the Mississippi State Band Clinic. Pluvius was present all four days and showed himself too generous with his gifts. Then, an ill-assorted package of events which included a ball game, an airplane ride and a case of flu, sent the officials of the clinic into a huddle for the purpose of replacing two—possibly three—of the guest conductors.

In the gremlin-like series of upsets, clinic officials were informed at the last minute that William D. Revell, concert master of the University of Michigan Band, who was to direct the All-State Concert Band, was confined to bed with the flu. Meanwhile, Carleton Butler, director of the University of Alabama Band, who was to drill the 80 piece marching band, had to cancel his plans to train his band which accompanied the Alabama football team to the Rose Bowl. Despite the set-backs, every thing went according to schedule with substitute conductors and the whole affair turned out very successfully.

Roy M. Martin is Great Miss. Music Promoter

Mr. Roy M. Martin, Director of the "Big Maroon Band," Greenwood, Miss., is one of the staunch promoters of School Music. He has been associated with the School Band Movement for many years. Mr. Martin is President of the Mississippi Band and Orchestra Directors' Association, an office which he has held several times; he is also a member of the Board of Control of the Region 7 National School Band Association, and is Executive Secretary of the National Band, Orchestra and Choral Honor Society. He has served as adjudicator in several state and regional contests. He enjoys quite an enviable reputation for conducting band clinics. He was chairman of the State Band Clinic held in Hattiesburg last month. Due, in a large measure, to his untiring efforts and assiduous work, the 1945 State Band Clinic was one of the most elaborate ever held.



Above are the officers of the St. Stanislaus Band, Bay St. Louis, Miss. These young men control the discipline of the band. They assist the Director in planning the activities of the organization. All of them have been members of the band for at least four years. They are elected by the entire band membership. From left to right:—Dominick White, James Fayard, Cyril Piazza, Rodney Ranson, Robert Fayard, Edward Steiner, Arthur Scafide, Jr.



B♭ Clarinet Quartet—Hattiesburg High School, Hattiesburg, Miss. Left to right: Antone Tannehill, Joyce Lipscomb, Emma Jean Roberts, and Mitchell Saba. Ratings won: 1st Division, state contest 1945 1st Division, State Band Clinic, December, 1945.

Coast Music Directors Hold Clinic on Feb. 8-9

The Mississippi Coast Music Directors' Association will hold its Annual Choral Clinic February 8 and 9, Mr. Marion Carpenter, President of the Association has announced. Dr. Barrett Stout, Head of the Music Department of the Louisiana State University, will be the guest conductor for the two days of the clinic. This will be the third annual choral clinic sponsored by the Coast Association which was organized three years ago with a membership of five directors. At present, the membership is slightly above twenty directors. Though affiliated with the State Organization, the Mississippi Coast Music Directors Association is an independent organization which was formed for the purpose of bringing together the music directors of these schools and thereby plan some activities for all the students in any of the music courses offered by the Coast Schools. Also tentative on the calendar of activities may be mentioned the following: solos in voice for soprano, alto, tenor and/or baritone or bass; a dance orchestra clinic which would last one day; also a junior band clinic which would last one day.

Exchange Concert Idea Goes Well on Gulf Coast

On November 30, the Columbia School Band, under the direction of Mr. H. F. Lane, journeyed to Bay St. Louis to give a concert which was sponsored by the St. Stanislaus (Bay St. Louis) Music Department under the Direction of Brother Romuald. On the coast, this was the first of a series of exchange of concerts which was inaugurated this year by the Mississippi Bandmasters' Association. Mr. Lane had his students well prepared for the program and they certainly rendered it nicely. The novelty idea seemed to have struck the fancy of the public for the attendance was the largest ever seen for this type of entertainment. Then, too, it was a fine treat for the young musicians. It gave the Columbians an opportunity to visit the Gulf Coast. It was a trip away

from home and playing before a strange audience, and there are all the fine things that go with the trip—good eats, meeting new faces, a little party after the concert, etc. But most beneficial of all is that to prepare a program this early in the season, with football games interfering every week end, the students must devote faithfully many hours weekly to the study of their instruments, and, after all, this is what we must have if we are to develop musicianship.

Vesper Choir Entertains

The Mississippi Southern College Vesper Choir under the direction of Mr. Frank Earl Marsh, Jr., presented a complimentary concert for the Directors and students attending the State Band Clinic. The chorus, which numbered about fifty voices, did real justice in the rendition of such selections as, "Alleluja" by Mozart, "Serenade" (Student Prince) by Romberg, "Italian Street Song" by Victor Herbert and "Cavatina" by Raff-Gaines. Mr. Marsh was assisted by Helen Janet McDonald, violinist, Eleanor S. Leek, Cellist and Mary Theresa Baylis and Mary Lella Gardner, pianists.

Music Council of America Closes as Support Lags

Chicago, Ill. — The Music Council of America, active throughout the war years as the Music War Council of America, has become, temporarily at least, a peacetime casualty. President Jay Kraus made this known to all members and contributors last month in a swansong letter which gave a frank statement of the Council's position.

Lack of financial support was set forth as the main cause for discontinuance of the organization, a deficiency which President Kraus attributed to the fact that members had not sufficiently appraised the great peacetime potential of the Council's value to the industry. It was indicated that the next national Music Trades Convention may provide an opportunity to resume the Council's activities.

Code of Ethics Approved For All School Bands In Mississippi

The committee appointed to draw up a uniform code of ethics for all High School Bands in Mississippi have submitted the following code which is compulsory on all band students.

1. Gum chewing is prohibited during performances and rehearsals.
2. Smoking is prohibited in the band room and while in uniform; exception, when students are in privacy.
3. No playing to and from rehearsals except as a unit and this only when authorized by the director. No playing in the band hall without the approval of the director.
4. Bands on tour should abstain from any organized activities and demonstrations of enthusiasm not recommended by the director.
5. Lending or borrowing of instruments, equipment, or any part of the uniform, to or from other band members, or non-band members, is forbidden except when authorized by the director.
6. Bandsmen must either wear uniform as specified or change to civilian clothes.
7. Bandsmen must abstain from holding a conversation with members of any band which is in formation.
8. Students visiting other band rooms shall be subject to the regulations of the home band. Under no conditions shall visiting students molest instruments or equipment.
9. Students shall abide by all rules set down by any state or national organization regulating contests, clinics, etc.
10. Students must watch their conduct in such public places as hotels, restaurants, places of amusements, etc., and ever bear in mind that (1) Politeness is the mark of a lady and a gentleman; (2) Rehearsal rooms are provided for music activities.
11. Students shall show respect for the management personnel of the auditorium wherein the programs are being held and they shall show consideration for their fellow musicians at performances.
12. Students should remember that while in uniform they represent their school. They should conduct themselves accordingly and should not be seen in places that are questionable. Alcoholic beverages are forbidden band students.
13. Students will lose honor stripe if seen violating any of the articles of the code of ethics. Any authorized band director may report violations.
14. All band members should have the common interest of the band at heart, and each should recognize his or her importance to the organization as a whole.

"Many members and directors of the Council are convinced that its opportunities for service to the cause of music in America—which of course means service to the music industry—are many and varied, and that its experiences during the war years have demonstrated the need for, and value of, Council activities in the years of peace," Mr. Kraus stated.

Howard C. Fischer, executive secretary of the Council, has resigned to accept an important position outside the industry. Meanwhile, officers and directors will continue to serve in their volunteer capacities, and essential business will be transacted from the office of the President at 3633 S. Racine Ave., Chicago 9.

School Music News from ILLINOIS

By Raymond Carr
Glen Ellyn, Illinois

Illinois Clinic Dates Revised —Top-notchers Scheduled for Statewide Meetings

Glen Ellyn, Illinois.—In a move to program music clinics in each sector of the state and to avoid duplication of effort the Illinois Music Educators Association has announced cancellation of their Springfield meeting scheduled for Feb. 9th, and has revised its schedule of sectional clinics.

The sectional meetings, which will feature a number of celebrities from all branches of the music field, will be held as follows: North State Clinic, Evanston, Feb. 2; Southern Clinic, West Frankfort, Feb. 15-16; Central Clinic, Normal, Feb. 22-23.

Among musical luminaries slated for one or more of the three programs are Major Glenn Cliffe Bainum, formerly of Northwestern University, and recently returned from his work as top flight band director in the European war theatre; Russel Paxton of Indianapolis, nationally famous for choral and ensemble work; James P. Robertson of Springfield, Mo., conductor of the Springfield Civic Symphony, and orchestra and band conductor at the Mid-Western Music Camp, University of Kansas; Stephen M. Corey, University of Chicago, and Neil F. Garvey, University of Illinois, both nationally prominent in the field of Visual Aids; Paul Painter, formerly conductor of the Wichita Symphony; Alex Zimmerman, director of music at Joliet; and H. E. Nutt of the Vandercook School in Chicago.

Panels and demonstrations will be

headed by Irving Tallmudge, Maywood; Walter Armbruster, Harvey; Emmett Sarig, Des Plaines; Charles Peters, Joliet Grade Schools; Sam Mages, Winnetka; Gladys Tipton, Normal; Ann Trimmingham, Maywood; and many others.

Participating in round tables and discussions will be Traugott Rohner, Sadie Rafferty, Karl Kubitz, Clarence Shumaker, Allen Elmquist, George Howerton, Herman Felber, Hilda Humphreys, Jessie Carter, Virginia Weisinger, Ina Mae Sanders, and others.

Chain Clinic in Feb. Features Serious Study

One of the greatest chain clinics of all time will begin under the auspices of the Illinois Music Educators Association at Northwestern University February 2nd. It will swing to West Frankfort in the extreme southern part of the state Feb. 15-16, and up to Illinois State Normal University for the climax Feb. 21-23.

Participating in the laboratory demonstrations will be some of the nation's leading musical educators. Gone will be the fanfare and bally-hoo of the old-fashioned type of clinic. In its place will be noted the quiet concentration of those who have come to teach and those who have come to learn. The clinic's curriculum will include demonstrations and panel discussions of the newest devices and procedures of the type of teaching that will appear in the schools of tomorrow.

What Edison envisioned for education when he invented the moving picture: how to teach beginners to play in one-

tenth of the time required formerly; how to conduct an efficient rehearsal; how to test and classify voices; how to replace the mechanical with the creative—these are some of the revolutionary phases of the IMEA Clinics of February, 1946.

Carl Huffman Scores as Director and Composer

Carl Huffman has "burst out" with a new overture for band entitled "Harlequin Journey," hot off the press of C. L. Barnhouse. Not only that, but it imme-



diately made the grade of the official Illinois 1946 Competition-Festivals Band list. Carl is director of band and orchestra in a Class C school at Harvard, Ill. Out of 300 students enrolled in the school, about one in three belongs to the band, and almost as many to the orchestra. Huffman has been active in contests since 1928, usually rating Division I from district to regional. At his local concerts he has had such guest conductors as Wm. D. Revelli, Joseph Schornicka, Major Howard Bronson and others.

Carl's equipment is complete with risers and up-to-date school-owned instruments, the acquisition of which he credits to contest participation. Successful professionals have come out of the Harvard band, and nationally known artists have appeared as soloists with his groups.

Prairie State Personalities

Traugott Rohner of Northwestern University was recently guest clinic orchestra conductor in New Orleans, La., and in South Bend, Ind.

Major Mark H. Hindsley, assistant director of the University of Illinois band before entering the service to become music officer of the Army Air Forces with headquarters at Fort Worth, Texas, has been assigned to overseas duty as director of band and orchestra at one of the Army University Centers.

Mary Louise Nigro, daughter of Harry Nigro of Aurora, Illinois, has accepted a position as instrumental music instructor at State Teacher College, Murray, Kentucky.



When the snappy Eastern Marching Band of Eastern Illinois State Teachers College, steps out for a colorful show during the half of one of its football games, it is headed by these five dream girls. Left to right, their names are: Dola Whitworth (head drum majorette), Doris Price, Barbara Nuttall, Madeline Doyle, and Jean Ashby. President of the band is Wilfred Pulliam, first chair clarinet player from Newton, Illinois. Ruth Davis, sousaphone, of West Union, is the new business manager. After an absence of almost two years, the director, Dr. Anfinson, is back again from military service.

Flash—

Address Your Letters to the
School Musician News Room

By Muriel Hewitt

Humboldt, Nebraska.—Those present at the Humboldt school band annual fall-winter concert enjoyed an evening of splendid entertainment. The band, directed by Prof. H. A. Schrepel, was in excellent form.

DeKalb, Illinois.—Lawrence R. Fogelberg, who has just recently been released from the Army, will be in charge of music at Woodruff. While in the Army he was director of the 728th Military Police band at Detroit. Prior to the war he was supervisor of Instrumental Music here.

Lincoln, Nebraska.—Under the direction of Marella Werner the Pawnee City High school choir of 65 voices presented Handel's "Messiah," for the first time in the history of the school.

Council Bluffs, Iowa.—The eight love-lies, who formerly were baton twirlers with the Abraham Lincoln high school band, are now devoting their time and talents to serious study of the string bass. The girls, who will form the string bass section of the new school orchestra, are being tutored by Rudolf Seidl.

Alliance, Nebraska.—Val Hill's high school band scored another direct hit at the Christmas concerts. Mr. Hill and his fine organization were praised by the large and appreciative audiences present at both affairs.

Ansley, Nebraska.—50 band members, under the baton of Ralph Chatelain, instrumental music director, assembled for a pre-Christmas band concert on December 17, and succeeded in filling the hearts of the large audience with much Christmas spirit.

Wessington Springs, So. Dakota.—Recently discharged from the Navy, Wilbur Peterson of Mankato, Minn., has taken the position of band instructor at the high school here.

Clarksville, Nebraska.—The school board has engaged Willard K. Cox of Osceola to teach instrumental music in the high school and take charge of the band in the Clarks school.

Grant, Nebraska.—Val Hill of Alliance, and Quinn Lotspelch of Scottsbluff, were guest conductors for the music clinic held at Oshkosh in December. Scholarships to attend the western Nebraska music camp at Chadron this summer were awarded Mona Conover for her outstanding flute playing, and Herbert Jackman for his superior baritone horn solo.

Sidney, Iowa.—Forty minutes of quality music delighted the large audience attending the annual music program given late in December by the Sidney high school groups. Prof. Baeder directed the band.

Kimball, Nebraska.—The concert band is doing an excellent job on its musical activities this term. Band instructor, Robert Flanders is to be congratulated on his untiring efforts.

Joanne Philbrick, of Evanston, Ill., is teaching music education in Elmwood Park, Ill.

Ball State Music Dept. Head Announces Spring Festival for Arrangers

Dr. Robert Hargreaves, enterprising new music head of the Ball State Teachers College, Muncie, announces the second annual National Orchestra Arrangers Festival, which will be held at Ball State



this coming spring. The first annual NOAF was held last spring, and was the brainchild of the brilliant Dr. Hargreaves. Now the professional arranger is recognized as a blood brother of the composer, and need no longer hang his head, country-cousin style.

Funds have been authorized for prizes for the most effective arrangement of music for orchestra players of average school and college ability. One of the purposes of the competition-festival is to encourage arrangers and publishers to cease thinking in terms of the small "theatre" orchestra on the one hand, and the outmoded stylistic shadow of nineteenth century scoring, on the other hand. Effective modern usage and resources indicate, according to Dr. Hargreaves, such techniques as trumpets, flutes, and clarinets in up to four parts each; the possible use of the baritone; and the doublings of brasses and winds with strings.

Hoosier Music Teachers Unify State Organization

Indianapolis.—With the animation of a New England town meeting and the friendly air of a family conference, a convocation of Indiana teachers on Dec. 15th in Indianapolis approved a constitution for an Indiana Music Educators Association, and passed enabling legislation which will make it possible for the revamped state organization to begin functioning at once.

Nearly one hundred Hoosier teachers and directors braved the treacherous, icy travel to attend this IMEA luncheon and business meeting at which Vernon Spaulding of Crawfordsville wielded the gavel. Dr. Thurber Madison, the luncheon speaker, emphasized the importance of the director's personality as a factor in de-

termining the pattern of work done in each school. He also stressed three things which would make the IMEA a success: (1) discovery of common purposes, (2) raising of standards, and (3) getting acquainted.

The adoption of a new constitution which replaced the Indiana Music Education Association with the Indiana Music Educators Association, which will be the official state affiliate of the Music Educators National Conference, was much more than a juggling of names. The new IMEA has the official endorsement of both the Northern Indiana and the Central-Southern Indiana band, orchestra and vocal associations, and both of these groups have agreed to affiliate with the statewide IMEA body. Vernon Spaulding will be the acting president and Harold Manor, University School, Bloomington, will be acting secretary-treasurer.

Hoosier Highlights

South Bend.—One hundred and fifty members of the Northern Indiana School Band, Orchestra, and Vocal Ass'n. met at the John Adams High School in South Bend, on November 30, for the annual fall instrumental and vocal clinic. Ralph Rush of Cleveland Heights and Cecil Monk of Baldwin-Wallace, Berea, Ohio, were the clinic conductors. Rush directed the 140 piece picked band, while Monk had 130 in the choir.

Terre Haute.—The annual Central-Southern Indiana School Band, Orchestra, and Vocal Association meeting was held at Indiana State Teachers College, Terre Haute, Nov. 29-30. Clinic sessions were conducted by Russell Paxton, choral director, Indianapolis; Clarence Sawhill, band, University of Illinois; and Will H. Bryant, orchestra, Terre Haute.

Joseph A. Gremelspacher has been swinging around the state renewing old acquaintances and making new friends among music educators. He resumed his activities as director of bands at Indiana State Teachers College in December. Joe was in uniform doing personnel work at the Bunker Hill Naval Training Station throughout the war.

Jack Wonnell taught music in Miami and Monroe counties before a coast artillery battery, in which he was a staff sergeant, shipped him to Iceland, England, France, and Germany for an extensive tour. Jack, discharged October 8th, plans to move to Evanston, Ill., for some specialized advanced training at Northwestern University. Mr. Wonnell will be remembered for his splendid demonstration of a music reading class at the State Teachers Association in 1941.

A "Dramatic Overture" by Norman Phelps was given its first performance on December 18 by the Arthur Jordan Conservatory under the direction of Victor Kolar. Mr. Phelps is a theory teacher and chairman of the graduate division at the Conservatory.

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School Music News from Ohio

Discussion, Inspiration Feature Ohio Convention

On December 7th and 8th the Ohio Music Education Association and the Catholic Music Educators Association held a joint Convention at Columbus, Ohio. The Convention was well attended and very inspirational. The first morning of the session there was a discussion on "Music for Better Living" by Dr. Clyde Hissong, state director of education; Dr. Edward Humphries, Chief, Bureau and Education Division of Mental Hygiene; and Dr. Russell V. Morgan, Director of Music in Cleveland.

The topic for discussion in the afternoon session was "How Music Can Develop Intercultural Understanding." Those persons taking part were Dr. Robert S. Gilchrist, Director of University School, Columbus; Major Ivan C. Whipple, Chaplain, Fifth Service Command; Charles Henri Woode, Director of Music, Wilberforce University; Rabbi Harry Kaplan, Director of the B'nai Brith Hillel Foundation; The Reverend James J. McLerney, St. Joseph Priory, Somerset.

Rabbi Harry Kaplan Tells of Music's Power for Good

"It is very encouraging that both educators and teachers recognize that while we differ in creed we are one in building a democracy and type of society where everyone, from the poorest to the richest, from every race, color and creed, will be allowed to fulfill his destiny as a citizen of this republic. Music has a great contribution to make to that way of life. In music itself we have achieved a universal medium.

Now, music has a great contribution to make because it recognizes and respects differences. Music achieves by a harmonic blending—of different tones, melodic lines—the greater harmony which is a part of life. The Negro Spiritual reflects years of living, dreaming, hoping, suffering on the part of one of the branches of the human family. Music of the Catholic Church represents thousands of years of faith, hope, aspiration. Each of the people who make up the complex society of America have their unique methods to bring to the

By WADE B. FAIR

Executive Secretary, Ohio Music
Education Association
Muskingum College Conservatory of Music,
New Concord, Ohio

De Vol's Article Brings Memories of Early Days

I was very much interested in reading the article by Frank DeVol on arranging in the December issue of The SCHOOL MUSICIAN. Frank has certainly reached the top in Hollywood and on the radio as an arranger and fine musician. What made Frank DeVol's article especially interesting to me was that we both played together at the same time in the band and orchestra at McKinley High School at Canton, Ohio. While Frank was starting arranging for orchestra at that time, which was later to be his life's work, I was then student director of the band and orchestra and was starting my present career as a conductor.

Just in passing I might mention that within a few years after Frank and I left McKinley High School, two more fine musicians left to go with Goldman's Band; namely, Frank Elsass on the cornet and Otto Monnard on the flute. Much credit must go to William Strassner, director of Thayers Military Band and to Leslie D. Hanson, Supervisor of Music of Canton for encouraging us fellows to go ahead with our music.

cultural idealism through their soul expressed in the form of music.

Music has a significant contribution to make in the field of intercultural relations. It creates harmonious personalities. One of the important powers for releasing powers of good is the force of music. Music in itself is a form of prayer—a medium of social expression. In every great moment, to every tragedy, people respond through musical expression. If we can instill the power of music we can be assured of a goodness of heart. Evil men have no music in them."

Select Band, Orchestra Conductors for Ohio Day

Ohio Day is Saturday, March 30th, at the Music Educators National Conference in which a 500 piece band, 250 piece string orchestra, 1600 voices of boys and girls selected from Ohio schools to perform at the City Auditorium in Cleveland have named J. J. Gagnier, music director of the Canadian Broadcasting Co. as band director, and Guy Frazier Harrison, director of the Rochester Philharmonic Orchestra, as the string orchestra conductor. The choral conductor has not been selected as yet.

States to Audition

District auditions will be held for bands, orchestras, choruses, solos and ensembles in Ohio this Spring. However, state finals will be held for solos and ensembles only. Ohio State University, Columbus, will be the location for the state finals.

Lobby Singing a Highlight

On Friday evening, December 7th, a lobby sing was held in the Deshler-Wallick Hotel, Columbus, as part of the OMEA Convention. Griffith Jones did an inspirational piece of work as the director and Russell Morgan was "tops" at the piano. Christmas Carols and old favorite songs were sung. Everyone in the hotel lobby joined in the singing, whether they were with this convention or not. The National League Baseball Convention was held at the same time and the ball players and managers enjoyed this sing by taking active part in it too. This activity is always a highlight of the Convention.

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The North Central Teachers Association Orchestra, So. Bend, Indiana. George Dasch Director, Wm. Richardson Chairman.

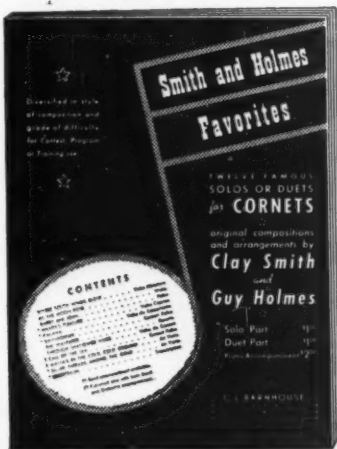
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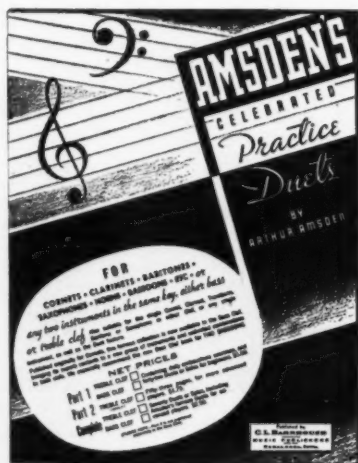
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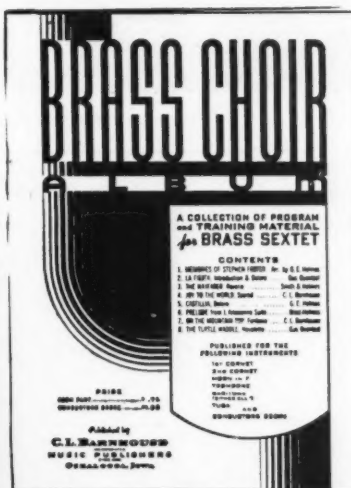
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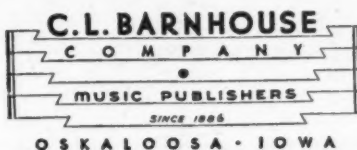
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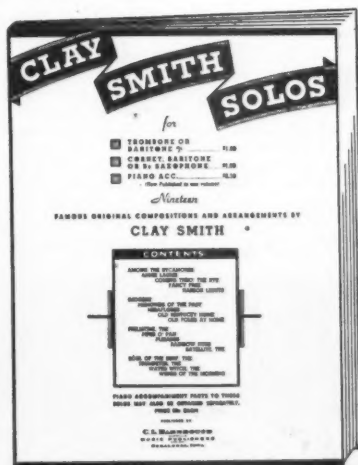
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Is This the YOUNGEST High School Band in Kansas?

The Planeview High School Band, in all probability, is the youngest band in the State of Kansas. It was organized in 1943 by Miss Ruth Anderson, instrumental director, when the school system



C. L. Williams

was established on the Federal Housing Project for the children whose parents worked at airplane factories in and near Wichita.

The band, composed of sixty-five members, played for all basketball games, presented a series of six concerts in 1944, and bought full dress uniforms under the supervision of Miss Anderson and Principal C. F. Colvin. Mr. Frank K. Reid, Superintendent, gave his full support to the group and the band was continued throughout the summer months on a recreational basis.

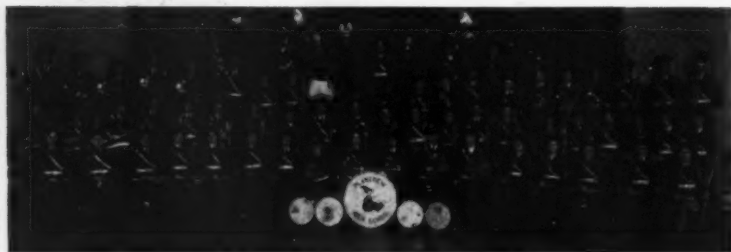
During the school year 1944-45, the high school band played and marched for home football and basketball games in addition to playing a concert for the Strother Field Air Base at Winfield, Kansas, and making trips to Winfield, El Dorado and Augusta to play and march for football games.

The organization entertained for open house, gave a performance in cooperation with the vocal groups, presented four concerts for grade school audiences and closed the yearly schedule with an evening concert.

In the State Music Competition Festival held at the University of Wichita they won a first division rating. This was the first contest that the band had entered.

The band was continued for a second summer and gave a number of evening concerts.

This year the group is being directed by Mr. C. L. Williams who came to Planeview from Johnstown, Colorado. Mr. Williams has his degree from the Colorado State College of Education at Greeley, Colorado. He is a member of the Kansas Music Educators association and Phi Mu Alpha National Music Fraternity. In October Mr. Williams and the Planeview Band were guests of the University of Wichita. The University was host to the Central Missouri Teachers football team, and during the half the Planeview Band put on a very colorful program.



Planeview High School Band, Wichita 10, Kansas

M. W. Sell, School Band Man from Iowa, Now Directs the 561st Army Air Forces Band in Cairo, Egypt.

Perseverance and practice have brought success to another school musician. Marion Walter Sell is now a Chief Warrant Officer and director of the 561st Army Air Forces Band now stationed near Cairo, Egypt. This band was recently given the honor of being the first United States Army band to play at a commencement of the American University at Cairo, Egypt. The band furnishes music and entertainment for numerous army bases in northern Africa and southwestern Asia as well as creating good will

and entertainment for the natives of those countries.

Mr. Sell began his musical career at the age of ten when he studied cornet with Karl L. King of Fort Dodge, Iowa, and later played in the Fort Dodge High School Band and Karl King's Band. In 1938 he was graduated from the Kansas City Conservatory of Music and taught band and orchestra in the public schools of Osceola and Pleasant Hill, Missouri, until he was drafted into the army. Two months after being drafted he was in the



United States Army Band at Washington, D. C., as a cornetist. Later he took the Army Music School examinations and was graduated as one of the top-ranking members in the class of Warrant Officer Bandleaders. He has written numerous marches, songs, overtures and novelties. In 1944 he was awarded a \$100 War Bond for composing the "Third Air Force Victory Song" in a contest. He has dedicated his latest publication, "Air Force Band" March to his 561st Army Air Force Band.



The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt
BOX 402
Greenwich, Conn.

Again I write with apologies as I pull a column out of the hat. This moving and readjustment to civilian life is quite upsetting. I am writing in a Chicago Railway Station on New Years Eve while I wait with many others for a train. By next month I hope to be permanently located at my new Connecticut address with my typewriter and your letters so that I can answer your questions about the oboe, and bassoon and write of subjects more to your interest. This is a natural opportunity to write, as all columnists do, about the prospects of the coming New Year, but by the time you read this that same year will be well under way so I'll ramble on about other matters.

I have some photographs of Mrs. Spratt and myself taken in the cane fields in Mexico but they are being forwarded about the country from place to place by a harried post office and have not as yet caught up with me so I'll have to send them to Mr. Shepherd next month. A few days before Christmas I called on music supervisor John Farris of the public school system in Maysville, Ky. Mr. Farris is doing an excellent job in Maysville and in the course of his work has provided the Maysville schools with over thirty band instruments of his own including two oboes. He has played some bassoon among his other numerous accomplishments and he showed me an old German bassoon that he discovered in a cupboard

during his early days in Maysville that is without a doubt one of the oldest in captivity. This instrument was doubly interesting by virtue of a replaced key made by a local blacksmith sometime in the dim past. These old instruments are of great interest to me and I am always on the lookout for one to add to my collection of antique woodwinds. These I use to good advantage as they are of great interest to music teachers at music conventions and clinics where I have an opportunity to speak on woodwinds occasionally. Along this line of thought I would like to mention the interesting collections of Bill Kugin at the Violin Shop in Minneapolis and the collection of Goetz & Son Music Co. in Columbus, Ohio.

While visiting an old friend in his store, he was approached by a small Chinese-American girl who wanted a case for an oboe. On inspection the oboe proved to be the most perfect specimen of a German yellow box wood oboe I have ever seen including the ones in the Brown Collection in Boston and the Metropolitan Collection in New York. I am afraid to say more as I am still trying to obtain the instrument and I know a few people who would give their eye teeth and my friendship for it.

I hope those of you whose inquiries have not as yet been answered have not given up hope. I hereby resolve that in 1946 I will do a better job on answering your questions.



Thanks to pretty Betty Buchfinck, Publicity Chairman of the Alliance, Nebraska high school band, for sending these two pictures. Above the concert band of which Val Hill is Director, and below the seasons band officers with their Director. We don't know how the half-tone is going to turn out but the original photograph reveals some very beautiful and handsome faces.

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Marie Fetters, a junior in Canton Twp., Ohio High School plays Bb clarinet. She has won a 1 (superior) in every contest she has entered. These include 2 North Eastern Ohio District Grade School contests (when she was in the 6th and 7th grades); 2 Stark County High School contests; and a North Eastern Ohio District High School contest. Last year gave the first opportunity she had to enter the district contest since that even had been suspended for 2 years. This year Marie is preparing Weber's "Concertino" for the contests. Marie also plays saxophone in the school dance orchestra and is a member of the National Honor Society. Edgar Heist is her Band Director.

playing. I use studies by Williams, Arban, Glantz and "Top Tones" by Smith; however, I have almost no endurance after playing 3 or 4 high "A's" without straining. My embouchure has been checked, my tone is good, and I use diaphragmatic support.

"My lips are slightly thick, but not to the extent that should cause undue bother. I have been using a Bach 7 mouthpiece for over a year and have received better results from this than any other mouthpiece I have tried.

"Please let me know if there is any solution to my problem, whether it is the mouthpiece, my lips or just me." T. M., Norfolk, Virginia.

Answer: What one practices is very important and you give an excellent list of studies. For your problem, I would suggest substituting Smith's "Forty-one Flexibility Studies" for his "Top Tones," and Clark's "Characteristic Studies" for the Glantz Studies. The books by Smith and Glantz that you have are quite difficult and require a strong embouchure. (You could use these later). I would suggest that you: warm-up carefully before playing in band or orchestra, and before playing in the high register; rest frequently—particularly when playing difficult studies that lie high; include the chromatic studies on page 155 in the Williams Method in your daily practice, using good judgment as to how high should go; don't play too long at any one time; if you have a daily band rehearsal, practice about an hour, and, if possible, play through the first four lines of the Arban study on page 78 number 6 before going to school (this will help to "set" your lips for the day).

"tonal color." If a person plays with lips too close together, or pinched, his tones will be thin, usually sharp, and will not blend with those who play with "open" embouchures (lips). A general rule to follow is to play with open lips to the point where you do not lose your flexibility or play flat.

What about balance? I think one of the outstanding signs of musicianship is evident in the individual who is sensitive to the degree of volume he is playing in comparison with others in his section, and others in the ensemble, as a whole. If the part is "solo voice," one should play with care. He should be heard with sufficient volume, and judge the amount of volume with the mood and character of the composition and the acoustics of the room in which the group is playing. If one is playing an accompaniment part, he should keep "under" the solo voice. Mozart reminds us that "Melody is the essence of music," so, constantly be on the alert with the question, "Who has the melody?" It is a real pleasure to hear a duet, trio, or a band or orchestra well balanced—all instruments playing with the proper amount of volume. Two habits that will help are: listen constantly and always keep an eye on the director.

What about your tone? The first thing we want to know about any instrument before purchasing it is, "What is the tonal quality?" And, "How does it sound?" But we as wind players, in addition to having a good mouthpiece and instrument, must constantly try to improve our tonal quality. This takes daily effort. A good motto to keep in mind is "every note a good one." The tone that comes out of the bell of an instrument depends largely on two things: the condition of the player's embouchure, and his mental concept (idea) of tonal quality. One should have a good daily diet (a balance of technical exercises, etudes, and solos) to keep his embouchure in shape and to improve it. (A good teacher can help immensely in advising a student how and what to practice). And, as in other fields of learning, musicians can learn a great deal by imitation—listening to expert players as frequently as possible, and following their example. For instance, my own boyhood idol was Del Stalgiers, who thrilled and inspired me with his solo performances with the Goldman Band, and with whom I later had the pleasure of studying.

Cornet

Question: "I have been having a great deal of trouble with endurance and range. I have been playing cornet 4 or 5 years, and I average about two hours of daily

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
Portland, Oregon, Public Schools

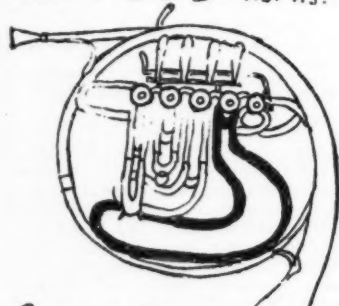
Welcome, Jack Spratt! Our double-reed columnist from St. Louis surprised this columnist by his visit to Portland, Oregon, with Mrs. Spratt. Their trip seems even more eventful than ours covering this grand big country. Jack unloaded a bassoon demonstration (boy, do his reeds help!), and I returned a horn demonstration. He is definitely interested in our horn predicament, and hopes through his publishing and woodwind service to carry the things we need. He may be able to serve better he feels if he can operate from New York. Good luck, Jack, and thanks for calling.

And Christmas this year will bring us what for French Horn? New models, new music, new accessories, new cases? Frankly, this column doubts it. Not that plans haven't been laid, because Sansone has lots of new machinery. Vincent Bach has his master models including a real improvement over the genuine Schmidt single F horn, and other concerns have exchanged correspondence with this column and with professional hornists.

War work has driven manufacturers into military production, and properly so. Now they are on their own, and must keep their factories open by production of their major lines—trumpets, saxes, trombones, and such, that produce the income necessary to tool up for French Horns.

In the meantime, we school horn folks have a perfect opportunity to dream up the horns we would like to own when new horns can be made: And the manufacturers will be interested, especially if our plans will save them labor and material costs, and most of all will increase the number of French Horns demanded by the school field.

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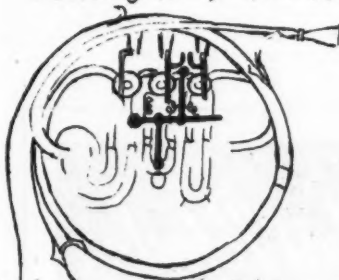


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Can you draw even a little? Well, try sketching that mouthpiece design you want, and the light-weight durable case, the improved water removal, quicker string replacement, comfortable hand grip, B^b horn intonation system, handsomer appearance, snazzy gadgets. Anyway, get something down on paper.

The illustrations are sketches of intonation improvements, one for double horn by Pete Di Lecci of the Chicago Philhar-

- Short 1st
- Long 3rd
- Sliding 2nd, improves 1-2



School Musician B^b horn

monic, and one for single B^b horn by yours truly. Send your ideas to your horn columnist to be presented to all

manufacturers as *your* idea. No one makes money in French Horn production, but we like credit for our suggestions. Your contribution will be acknowledged in this column.

What's hornin' out here on the coast? A local horn student who doubles trumpet (or cornet) and French Horn discovered how to use one mouthpiece design for all three. He got three inexpensive Elton plastic bugle mouthpieces, whittled the stems of two to fit the pipes on the cornet and the horn, and wrapped scotch tape around the tip of the third for trumpet to keep the pitch proper. He scraped the edges of the bore of the cup until the wheeze disappeared from the horn tone. Using sandpaper he altered the rims of the three until they were "just right" for his particular embouchure. Enterprising, we'd say. Tell us more tricks, you horns, we're hungry for ideas.

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Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

SIGHT-READING!!—Now, be honest. What did you do, say, or feel, when you read that first phrase? Did you groan? Did you feel afraid? Did you have a thrill of anticipation? Was it a pleasant feeling? Just what is your reaction to the term?

We fiddlers ought to get together on this sight-reading business. Everything considered, we have certain problems that are all our own where sight-reading is concerned. For example, length of range (the longest ranges in the orchestra are

the string ranges); multiple choice of fingerings (what position to play the passage in,—we have more possible choices of fingering for our notes than any wind instrument; and thirdly, bowings, (which are more than just phrasings and tonguings for the wind players because we have the added problem of direction,—down bow or up bow).

When the complexity of the problem is considered in all its facets, it is to me a miracle that any student ever learns to read string music at sight!

But, you know, being a good reader is really not so difficult as it might seem. Two things only are basically necessary. First, what note to play,—and secondly, WHEN to start it. I say it this way rather than when to "play" it because the psychology back of the phrase is different. "When to start it" has a forward look, a glance at the next note, not a static pause on the present note.

Just as in temperatures we have only two things, hot and cold,—so, in music, we have two kinds of notes, long and short. We all know the old physics example of placing one hand in cold water and the other hand in hot water, and then plunging them both into a pan of tepid water. This water will feel hot to the cold hand and cold to the hot hand.

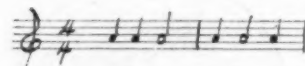
It is the same in music with long and short notes. Two half notes assume the character of short notes if they follow a whole note. But the half note seems long if it is followed by two quarter notes. The whole thing is relative.

Now, it is a funny thing, but students usually think it is the finding of the notes that trips them up in sight-reading. This is not true, generally. It is nearly always the time that causes the difficulty. So if we can clarify the time picture for the string player and make it so simple that he can't miss it, the player's mind will be free for all those complex problems of fingering, bowing, etc.

Therefore, our problem becomes one of counting time so simply that we just can't miss it. Well, if you are still with me, here goes!

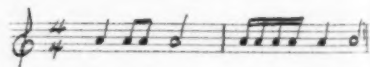
First, just forget this one-two-three-four business and count one, one, one, one, for every beat that falls. This is fundamental. Now, think of your notes as belonging to two classifications: those that get more than a beat and those that are shorter than a beat and have to be grouped together to make a beat. Now we are all set.

If we see this:



we count "one" (first note), "one" (second note), "one-two" (third note), "one" (fourth note), "one-two" (fifth note) etc.; simply assigning to each note whatever number of beats it gets. We do not bother to add all those beats together so that we total four in every measure. The notes in the given example have either a full beat or more than one beat to their credit.

Next, let's take an example where there are notes of less than a beat so that they need grouping to make one beat.



Count it "one" (first note), "one" (next

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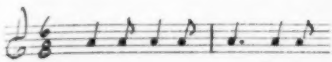
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two notes as partners on that beat), "one-two" (the half note), "one" (a crowd of four on that beat), "one" (the next quarter note), and "one-two" (the last half note). Try it. It is simple. Do it on an open A, and then on a scale.

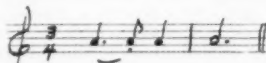
Now try: Example III



The eighth note now gets one beat so the quarters now belong to the "longer than a beat" category. Count it "one-two" (the quarter note), "one" (the eighth note), "one-two" (the quarter note), "one" (the eighth note), "one-two-three" (the dotted quarter) etc.

Lastly, two items,—the lopsided notes that get more than one beat but not enough to make two beats; and the lopsided ones that come as "partners" but do not get equal shares of the beat they own together.

Example:



According to the signature, the quarter note gets a beat. So the dotted quarter is lopsided. It gets more than one beat, but not all of two beats. Count "one-two" and hold the dotted quarter until you have said "two," then get the next note (the eighth note) played before you can say "three,"—or before the third beat falls which belongs to the next quarter note. Or, count "one-two" for the dotted quarter, squeeze in the eighth as soon as you have said "two" clearly, and then say "one" on the very next beat, assigning the quarter note to that "one" beat.

For lopsided notes of less than a beat, like a dotted eighth and a sixteenth, think of them still as partners with some other note or notes. These notes are still "partners." They come two to a beat,—but they are like a tall man and a little child going through a doorway at the same time. The tall man fills up more space in the doorway than the child. (The dotted eighth needs more room in the beat than the sixteenth). But both the man and the child squeeze through the door at the same time. (So the dotted eighth and



Miss Green is America's most consistent and enthusiastic champion of string instrument instruction in the schools, and the orchestra. She won first fame as instructor of these at Waterloo, Iowa, and is gloriously advancing her career at Ann Arbor.

the sixteenth squeeze through on the same beat musically).

All we need to know then for the majority of our sight-reading experiences is a quick evaluation which will work automatically, something like this:



and when to use a quarter note as the thing that constitutes one beat and when to use an eighth note as our unit for what makes a beat.

True, there are some other kinds of time, but if you master the few easy rules, or aspects of counting, given above, the other things will gradually fall into line so easily and naturally that you will find yourself getting over that throat-clutching fear when someone says "Sight-reading," and instead you'll be saying "Hi, Pal!" to the notes as they wink up at you from the printed page. You and they will have a sort of friendly, mutual understanding; you'll give them back a smiling wink of recognition and shared secrets belonging only to the initiated,—brothers under the skin!

See you next month. Segue!

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THE SCHOOL MUSICIAN

The Clarinetists Column

By George E. Wain

Oberlin Conservatory of Music
Oberlin, Ohio

The problem of faulty intonation in the playing of the clarinet looms as one of the major ones from the first inception of tone production by the child in school to the solo playing by the finished artist

in the symphony orchestra. Why is this so? In general, we might place in three categories, the reasons why difficulties are encountered in playing in tune. First, the player himself; second, the imper-

fections mechanically of the instrument; and third, the imperfections of other instruments with which the clarinet must play and blend.

Problems of the Player

When the young player first begins the study of the clarinet his embouchure or "grip" around the mouthpiece is so weak that he has difficulty in raising the pitch high enough to meet the proper level of "A-440." As an aid in this direction the reed must not be too stiff. Generally a medium or medium-soft reed (#2 or 2½) will prove most suitable. The length and opening of the facing on the mouthpiece will have everything to do with the number of the reed to be used which will give the medium-easy blowing result. Further, we might add here that with the beginner a feeling of firmness of grip around the mouthpiece may be aided by the teacher's shaking the mouthpiece up and down in the player's mouth while the tone is being sounded. This process will instantly teach the beginner to grip firmly enough that no bumping against the teeth is possible. The fact too, that the mouthpiece tapers to a point should help the pupil to realize that a wedged feeling of the mouthpiece in the mouth, which comes from a push or lift from the right hand thumb, will aid in raising the pitch to the desired level in addition to bringing forth a solid clear tone. Often I tell young players to lift the pitch to its highest level. This statement is not entirely true when dealing with more advanced players for the reason that some tones on the instrument have to be lowered into the pitch groove by a slight relaxing in the grip around the mouthpiece. Equally important in this matter of lowering and raising of pitch on the clarinet is a point which I cannot emphasize too strongly, namely, the use of the throat. For lowering the pitch there must be an opening in the throat or a dropping of the Adam's apple. Brasswind players are taught to feel the syllables "too-ee" when playing from lower to higher notes and "too-aa" in descending. The clarinetist will aid his flexibility of embouchure by cultivating these same habits. Here we note that the vowels, the speaking process, and the singing process, all serve as aids in playing the clarinet in tune.

Mechanical Imperfections of the Clarinet

I do not refer to the imperfections of key mechanism when I specify the heading given above, but rather to the pitch imperfections. It is true however, that John Redfield in his book "Music, A Science and an Art" states that one reason why one never hears a clarinet solo is that the rattling of the key mechanism would be distinctly audible in pianissimo passages. Certainly this would be true with some players who fail to keep their clarinets in good playing condition, but such a general statement is entirely untrue in my opinion. Pitch imperfections on the clarinet are acknowledged by all professionals and the only way to play in tune is by humoring certain tones up or



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down by the flexibility of embouchure and throat as briefly referred to above. In the matter of tuning, the player often fails to make use of the device of "pulling" in the middle joint in addition to, or in the place of pulling at the barrel joint. With the one piece metal clarinet this procedure is, of course, impossible. It should be understood that pulling the barrel will lower the notes which sound through the tone holes nearest to it more than those tones which are fingered with the right hand. Therefore, the throat tones and tones of the upper middle register should be lowered in tuning mainly by the process of pulling out the barrel. If, on the other hand, the throat tones play in tune but low c and b-natural play sharp as is so often the case, try pulling a bit in the middle joint. In spite of pitch imperfections the clarinet can be played reasonably well in tune. One of my greatest joys in teaching is to note the gradual accomplishments of students as they learn really to favor their pitches. At first I find them pinching up to get a high register tone and remain that way when they ascend to a lower one, thus getting a sharp pitch on the lower one. After a period of patience and listening they acquire a feeling for the pitch, and I feel like shouting "hallelujah!"

The Clarinet's Playmates

The final factor for playing in tune on the clarinet comes in the playing with other instruments in the orchestra, band, or ensemble. I refer mainly to the imperfections or antics of the other instruments and their players. First of all, the matter of temperature and humidity and its effect upon the other instruments. Temperature is quite a problem for the orchestral player. The winds will tune flat because they are cold and will rise in pitch as they get warm. The strings on the other hand will tune at standard pitch and will sink in pitch as the concert proceeds. This is particularly true in the strings if the weather is damp. With reference to temperature again the wood clarinet is slower to warm-up than the metal instruments and hence a resulting discrepancy in pitch. I'm sure we all agree that we hear some pretty sour playing at football games on cold days. This is to be expected and cannot possibly be completely overcome, although much can be done with the small instruments if the players will take care to keep them partially warmed. Then finally, some instruments blow flat while others blow sharp when a crescendo is played. Some instruments play sharp in the high register while others play flat. Within the woodwind choir itself take the clarinet and the flute as examples. When a crescendo is blown the flute pitch tends to raise while the clarinet pitch goes flat. In the high register the flute has the tendency to play sharp while the clarinet tends to play flat.

From reading about these difficulties connected with playing the clarinet in tune one might gather that I am sorry that I ever chose to play such an instrument. Not so! Some of my greatest heights of joy and satisfaction come from playing such a beautiful instrument.

At times when I begin to wonder if I am contributing very much which is worthwhile in this "Clarinetists Column" along comes a letter of encouragement. The latest is from my friend Mark Biddle at Knox College. All I can say is "Thanks Mark!"

Note: Address your clarinet questions and comments to George Wain, Oberlin Conservatory of Music, Oberlin, Ohio.



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Drums

By John Paul Jones

Director, Department of Music
Northeastern State College, Tahlequah, Oklahoma



The opportunity to continue this column, sharing your experiences and giving you mine for our mutual benefit, is indeed a pleasure.

Recently there has been some discussion among the drummers close to me here at the college regarding the use of some of the drummer's traps. Most people know very little about the wide variety of instruments of which the drummer is supposed to have a knowledge. This same lack of knowledge is sometimes reflected in the drummer himself. Too often when the drum part calls for some effect other than bass and snare drum the drummer is really at a loss. If the effect be a manner of climactic expression such as a cymbal crash the drummer eagerly picks up the cymbal at hand and gives it a tremendous "whack" which, to all intents and purposes except those of the composer, has met the need. Such should not be the case. Quite often this condition is not entirely the fault of the drummer. It may be that the director has not decided just what he wants, or the proper equipment is not available.

It is well to remember that the traps used by the drummer, and called for by the score, should be of the highest quality and of the kind exactly suited to the need. Again the cymbal. Cymbals are alike in general shape but there the similarity ends. The use of any but a Turkish cymbal for general concert use is taboo. To this we all agree but there is considerable difference in Turkish cymbals. For band use the cymbals should be well matched and heavy. There is some variance of opinion when it comes to matching cymbals. Some prefer a pair of cymbals closely matched in tone, others test many cymbals when buying a pair in order to obtain a slightly different "ring" in each cymbal thus getting a quality which combines the different overtones of both cymbals. This latter procedure is preferred. A good average size for high school use is 14 inches, smaller for the junior high group and larger if played by an older student.

Too often the cymbals used in the marching and concert band are the only cymbals available to the drum section for use when the score calls for a cymbal solo. Some experience will convince one that several cymbals should be on hand in order to properly interpret the various kinds of cymbal effects called for since cymbals have their own tonal peculiarities which limits each one to particular purposes. For instance, the cabinet housing the drum equipment should contain, besides the pair of cymbals for concert use, at least one Turkish cymbal either heavier or lighter than the concert cymbals thus giving the advantage of three different types of cymbal tone. In addition there should be a Chinese cymbal. Being different from the Turkish cymbal in construction and material the effect of its tone is entirely different. The tone of this cymbal has a tendency to increase in intensity before it begins to die out whereas the Turkish cymbal diminishes immediately after its first

sound. The knowledge of these characteristics is a handy thing when deciding on the right cymbal tone to produce the most desirable result.

Having the cymbal is only a part of the proper equipment. The means by which the cymbal is struck is equally important. Perhaps only a slight tap will give the desired result. If so, this may be done by a light stroke of the drum stick on the edge of the cymbal, or perhaps with the head of the stick at some point toward the center which will produce a sort of a "ping" rather than a crash. To produce the latter, experiment with a padded stick, bass drum stick, or tympani stick. There are times when the sound produced by the use of a Xylophone mallet is most desirable. The roll on the cymbal may also be produced in many different ways with many different effects.

Another common fault among drummers is the ill use of the triangle, and the substitution of other sound effects for it. Substitution is sometimes dangerous to musical perfection. Triangles do not sound like sleigh bells, neither should the triangle take the place of the chimes and I have heard of drummers using chimes to take the place of the triangle. The chimes are definitely tuned, the triangle is not. See the trouble created? The occasion for this reminder is the story of the young drummer who substituted the E chime tube for the triangle because the triangle part was written on the fourth space, treble clef. Imagine the effect if the organization happened to be playing in E flat at the time and the chimes, a la triangle, sing out on E natural!

Oftentimes the drummer grabs anything in sight with which to beat the triangle. Too often this happens to be a drum stick or a bell lyra mallet. Either is worse than nothing. The true triangle effect is lightness and delicacy not that of a three-alarm fire. About the best triangle beater I have found is a ten-penny nail, and it is easy to procure and replace.

Tom-toms are in a similar category. Imagine playing the tom-tom part in an African number on a Chinese drum, or an oriental number on an Indian drum! Unfortunately a muffled snare drum must often be the tom-tom for all occasions. If this be the case, try a variation by using the fingers on the drum head instead of the drum sticks. And you might try the finger on the bass drum head for a similar effect. I have found the latter to be most effective on such passages as the opening of the concert march *Meadowlands*. Above all let me encourage some experimentation, searching constantly for the desired effects.

What are your problems? Sometimes the seemingly insignificant problems are those on which most drummers need help. Do you have some drum section pictures? Write to me and I will endeavor to aid in every way I can and in the meantime may the New Year meet your every desire for success.

The Alto and Bass Clarinets

By Thomas C. Stang

1104 Fernwood Ave., Toledo 7, Ohio

Some Pertinent Thoughts on Compulsory Training, and Music in the Armed Forces

Again we look forward, in a New Year of Peace! We are at the threshold of a new era. Let us hope that a far reaching prosperity with accompanying strides in progress will soon abound. The pains of reconversion and readjustment can reasonably be expected to be not too far reaching, and will soon be looked back to, with no serious recollection of distasteful incidents. Many a returned veteran has long since donned civilian attire. Daily, more are placing their O.D.'s, their Blues, or their Forest Greens in moth balls, to be retrieved only for ceremonial events.

We have with us, as an aftermath of this recent world conflict, a renewed effort on the part of some to initiate a peacetime military training program for the youths of this nation. Much publicity has been afforded this issue, from the Halls of Congress to the editorial columns of the smallest publications in this land. Opinion is divided. The outcome? Time alone will tell. The discussion of such a program, or its merits has no place in a column devoted to the alto and the bass clarinets.

If such a training program is made a part of our everyday life, annually many musically trained youths will spend an "x" number of months in the uniform of this country, be it blue or khaki. The place music will take in such a program, if adopted, is questionable and hypothetical. Music has, during the four years of war, played an important part, and has existed in our armed services prior to the war.

It is not unreasonable to assume that the youths of this country, if trained under a national military training law, will be afforded an opportunity to serve, if qualified, as musicians in a service musical organization. As well can be imagined, the musical units will assume a highly competitive role, in that the

entire student group of this country will be eligible for membership in its organizations. It is therefore easy to understand that only the best trained, and most proficient will serve as musicians.

Much has been said and written about the musical picture existing in our armed forces between World War I and II. The services have maintained in our Nation's Capitol, their top bands. To the original three, the bands of the Army, the Navy and the Marine Corps, a fourth has taken its place, the band of the Army Air Forces. Critics have had nothing but just worthy praise for these organizations. The shortcomings seem to be found in the smaller, unknown units of the services, whether aboard ship, or at some military post.

Perhaps a musical career in the armed forces of this country has been unattractive. The blame usually falls in the laps of the leaders of these units. It is unfair to cast judgment on those willing leaders, on our military reservations or aboard ship, if administrative action or topside policy is not conducive to a musical program, in the armed forces, below the level of the top bands!

'Tis true, that a band, as a musical unit, never won a battle, nor sunk an enemy craft. Yet, we must not overlook the dual duties performed by many a blue-jacket musician, nor by the khaki clad youths. Little thought has been afforded their value, as musicians, in the armed forces.

It is doubtful if there exists in the services a single leader that would not thrill at the thought of a band larger than the present basic authorized strength! The fact that youths train themselves, musically, prior to their entrance into the armed services seems to have no recognition afforded. To the cry that the services train musicians, one should point out that no man is picked from the ranks, given an instrument, and then schooled sufficiently to gain admission to a service musical organization. Rather, a fair musical training and previous experience is demanded before one is even considered for a musical assignment in even the least of the service musical organizations!

Perhaps those with the authority to improve this picture will see fit to do so. Perhaps widespread interest on the part of parents, of music educators, and by John Q. Public, through their elected Congressional representatives will cause some thought to be given to peacetime music in our armed forces.

Whatever the future may hold, the ever growing recognition of the merits of the lower voiced woodwinds, and in the particular of the alto and the bass clarinets, has been evidenced in the service bands, across the far-flung fronts touched by our armed forces. The multi-colored voices of these clarinets have been introduced to sections of this world never previously enabled to hear music, save some primitive form. If proper thought is afforded to music in the discussed training program, the youths affected will have an opportunity to further their skills before entering an institution of higher learning, or the art of earning a living.

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Chaminade, Cecile

Born in Paris, August 8, 1861. Chaminade is pronounced (Shah-meen-ahd'). A pianist and composer of unusual charm, spirit and originality. Probably her outstanding compositions are the ballet-symphony "*Calirrhoe*," the lyric symphony "*Les Amazoners*," a number of orchestral suites, concertos, etc. However it is possible that more musicians remember and enjoy her dainty songs and piano pieces than any other of her compositions. Flutists will of course always remember and admire her for the beautiful work she did when she composed the Concertino for flute and piano. That this composition is numbered among the finest (originally written for the flute) there can be no doubt. As a matter of fact, we have had so many inquiries among the readers of this column asking questions pertaining to fingering to be used in various passages, interpretation, etc., that we feel it well worth while to go into some detail concerning this lovely flute solo. In the evening of the day this is written (December 13, 1945), Shirley Benedict, one of my flute students who is majoring in flute at the University of Colorado, Boulder, Colorado, is playing this number on our first student recital of this year. She is doing it so beautifully that I sincerely regret that all of you cannot hear it. It is to be hoped that sometime in the near future some special arrangements may be made whereby all highly accomplished student musicians may be able to broadcast over a National Radio Broadcasting System. We know of nothing that would do more to encourage and to promote serious study of instrumental music and even composition among our young people than this very thing. Also it would give parents all over this country a great psychological lift and a feeling of security in their investments for the education of their children. It would do more to build up our universities, colleges, and all other educational institutions (private instructors included) than anything else that can even be dreamed of at this time. Such a creation should of course include dramatics, public speaking courses, debating, and all other forms of education that have to do with educating the public or with public appearances. If ever the whole civilized world has been in need of some such promotion it is now. If every one of us is interested in the elevation of mankind and who feel that it must come through continued efforts along educational lines, would put our shoulders to this huge wheel, something very fine is sure to come of it. Come on, one and all. "*Heave Ho*." Here we go.

Chaminade Concertino Technic

First of all, you had better number each measure of your flute part starting at the very beginning, Cadenza beginning with F₂ to be excluded. Notice that

there are two measures rest, so the first measure played is number three. Measure 3, be sure to start that middle D with first finger left UP, and observe that the whole measure is slurred. 4. Play triplets as on the second and fourth beats of this measure as slowly as time will allow. That is: Do not rush. Let this be your iron clad rule from now on, as such passages are almost invariably hurried and this should NOT be. 5. Take breath after first note B, unless you can finish 5 and 6 with no breath, and that means from the beginning to end of 6. Taking breath at wrong places does more to ruin phrasing than most anything else. Notice and observe diminuendo at 7 and crescendo at 8, also F at 9. 20. Use second triller key (with third finger) for making little D on second beat. First triller key (second finger) for little D on fourth beat. 23. Keep proper accent, that is: Keep accent on first note of each down beat. Note: At one national contest where I was judge I heard this number played eighteen times and only two played this measure correctly. Keep accompaniment down at 23 and 24 with no loud pedal to carry beyond first half of second beat. 33. Play faster but keep accompaniment down so as to avoid covering the low flute tones. 38. Increase tempo but slow down at 40. 42. Trill F to G natural in regular way. 44. Play F regular way, trill with thumb. Make turn at end by fingering E as tho' written an octave lower. 51. No pedal "hang over" here. 62. Stringendo means to hurry the time but do it gradually and then assume tempo 1 at 67. At 73, use 1st tr. Note: "tr." means triller or trill key for D whenever this pattern occurs. 76. Be sure to finger A₂ with 1 and 1. Avoid use of thumb key in but few instances. 79. C regular, tr. second tr. key. Take breath after trill, tongue the little B and slur to following C. Keep piano down at 80 and 81. Very light tonguing at 82. 2nd tr. key at 84. At 95, play four notes on down beat and four on up beat for first three beats. Take plenty of time for triplet on fourth beat. 104. Good place to take breath is after C. Cadenza. Start slowly, gradually increase tempo to C₂ with the pause. If you have much (too much) difficulty in playing A sharp with 1 and 1, you may resort to A₂ with thumb key from the beginning of this cadenza to the 1st high F₂ but be sure to get the thumb back to the B natural key before attempting to play the high F₂. A₂ with 1 and 1 from here on. Last trill in cadenza is from C₂ to D. Play C₂ reg. and trill 1st triller key. 113. Breath after first B. 117. Breath after A. also after A at 119 and 121. Breath after B flat at 123. At 124 use triller keys same as in 20. Remember what has been said about accents at 127. Tr. D to E at 136 with reg. fingering for D then tr. three left and make turn (C₂) with D reg. but use 2nd right for C₂. At 138 use reg. F₂.

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make tr. with thumb. Either upper or lower lines may be used at 140. Measure 141, play G₂ with regular fingering but with thumb on B flat key, tr. 3 left, for G₂ to A₂. Play regular high G₂ with 234 left (reg.) and trill to high A₂ with both triller keys. Tongue grace note F double sharp and slur to G₂ at measure 144. Remember that high B at 146 should be played with X (Thumb) 1st and 3rd left, 2nd tr. key right. And there you have it as best I can give it to you on paper.

Note: If you like to study such interpretation and technic as offered you here, please send your columnist a postal card saying so. If you have some solo in mind (one that is in print at this time) that you should like to study in this column, please send us a card to that effect and we will include the one that receives the most votes for next month.

Quantz Concerto

Ever since Charles Conn of St. Louis made inquiry regarding the Quantz Concerto, we have been getting many other inquiries wanting to know what information we had received if any, as to the possibilities of buying some copies of this fine work. The answer is: Up to the time of this writing we have received none. We are in receipt of a fine letter from our good friend George Waln who conducts the clarinet column for The SCHOOL MUSICIAN. Mr. Waln agrees with us that all of the Quantz writings are well worth while but he has been unable to help us locate copies. If Harry Bettoney of the Cundy-Bettoney Co. happens to read this and can come to our rescue we'll all appreciate hearing from him. We happen to have this concerto, also many sonatas that have come from Quantz. In view of the fact that this music dates so far back I can see no reason why it should not be printed in this country. Once it is circulated among our flutists the demand should be such as to warrant printing. Anyhow, your columnist will see what can be done about it so maybe you'll be getting some favorable news real soon.

A Meyer System Flute

Question: Last summer while I was visiting my uncle at Memphis, Tenn., he gave me his flute. Upon taking it to a flute instructor he told me that it was an old Meyer, and that they were no longer used. He even refused to give me instruction so long as I insisted on using it. Now Mr. Fair I should like to know if he isn't a bit unreasonable in this. My uncle played it for years and was considered a very good flutist. Your consideration of my problem will be appreciated. C. D. F., McCool Jr., Nebr.

Answer: It is true Charlotte that there were some good flutists who played on the old Meyer flute but to be "good" in those days is to be very mediocre today. As a matter of fact, we now have many high school flutists that can stand up and play concertos from memory in a fashion that would put some of the concert flutists of the "Meyer Flute Days" to shame, and that is true to a very great degree because of the improvement in the modern Boehm flute as compared to the old Meyer. That there were some really fine flutists who used the Meyer we all know but they reached a high goal because of a combination of natural talent, determination and application of many hours of practice every day. The flute instructor upon whom you called was being very kind to you by discouraging you so far as using the old system flute is concerned. Maybe too, he looked a bit further ahead

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than you have anticipated. Maybe he once heard of that flutist from Butte. The story goes like this:

*"There was a young fellow from Butte
Who played on an old system flute;
When the neighbors got tired*

*For the sheriff they wired,
And now he wears stripes on his suit.*

But Charlotte! You must have gone quite a way from home to call on a flute instructor. You have given your address as McCool Junction, Nebraska. It so happens that I know that place very well. It was about 1867 that my great grandfather settled at that very place after having driven from Pennsylvania in a covered wagon drawn by oxen. He built a half dugout and half sod house there, the first one in that whole community. No doubt you have been away from home attending school. Perhaps at the University of Nebraska. In that case you know my good friend Mr. Lentz. Anyhow, if you still have a desire to play the flute we shall be most happy to help you find a good Boehm System even though they are very difficult to find these days. Please let us hear from you again.

D Flute and E Flat Piccolo

Question: So many times our flute and piccolo parts to band scores are listed as Flute in D or Piccolo in E flat. Why should this be done when as a matter of fact, the D flute parts prove to be those in or for a C flute and the piccolo parts are written for piccolo in D flat?—Roscoe Taylor, K. C. Kansas.

Answer: Please see the November issue (this column) for complete answer.

Trills with the C Sharp Triller

Question: Only recently I came into possession of a silver flute with an extra lever for first finger right. The opening or tone hole connected with this lever is just back of the thumb key tone hole. How can this key best be used for trills?—F. E., Austin, Texas.

Answer: B regular fingering, trill with lever to C sharp, both octaves. C regular, trill to D with lever. High G regular, trill to G sharp. High G to A, G regular, trill lever and 1st triller key. High G sharp to A, G sharp regular, trill lever and both triller keys. Also, you may be interested to know that the following tremolos may be made by combining this C sharp triller key with the regular triller keys.



Don't practice beyond the point of fatigue. If you are tired, your mind will not respond to the demands made upon it, and your muscles will not function properly. Therefore, space your practice periods not on a basis of the clock hour, but rather on the basis of your ability to perform without fatigue setting in. Several periods of short duration are worth more than one long period since you return refreshed each time.

Read Irving Cheyette's Article, beginning on page 8

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Herman Bellstedt

(Begins on page 12)

teacher whose memory shall be revered forever by his former associates yet living. He was an inspiration.

Bellstedt was an individual soloist with a style all his own. His original cornet solos were many, appealing to all types of performances. In his student days, young Herman was very careful to practice every exercise correctly, being absolutely sure on the different intervals, and always paying strict attention to the production of a pure musical tone in all registers.

Quoting Dr. Simon once more: "I doubt very much that I would have met with half of the success that good fortune has bestowed upon me, if it were not for the masterful teaching and friendly guidance of the late Herman Bellstedt. He took much pride in my development and closely influenced my career from the preliminary stages of my boyhood to the days of my tours from coast to coast as the premier soloist and assistant conductor of the celebrated Sousa Band. We were always in close contact with each other till the day of his death. In truth, it was while writing for me that the end came, and I hold and cherish the manuscript upon which his prolific pen had slipped, bringing to a close the life of one of the greatest cornetists of all time, and one of the greatest authorities of the military band in the world. In addition to all this, he was my dear and inspiring friend."

In May, 1926, Bellstedt paid his old comrade, Dr. Clarke, a visit at Long Beach (California), meeting all the members of the Municipal Band then under Dr. Clarke's direction. He laughingly remarked to his old friend that "I am good for another 20 years." Yet, on June 8, 1926, just two weeks later, he passed away at the home of his son in San Francisco, in his 69th year. Thus passed on one of the supreme masters of the cornet and a musician *par excellence*—Herman Bellstedt.

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January, 1946